

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

WEZE

Boston

the wonderful world of music



ROBERT E. EASTMAN & CO., Inc.

AND — The Wonderful World of Selling join forces to provide the advertiser a vital avenue of growth in one of the nation's richest markets.

See your **EAST man** New York Chicago San Francisco Los Angeles
Dallas St. Louis Detroit Atlanta

AIR TRAILS stations are
WEZE, Boston; WKLO, Louisville;
WING, Dayton; WCOL, Columbus;
and WIZE, Springfield, Ohio.



WILL SPOT RADIO HIT \$200 MILLION?

Some industry people think it will reach that level this year, but others disagree

Page 27

Admen question merchandising by stations

Page 30

How Bob Mohr put Timex in No. 1 spot

Page 35

SPONSOR's 9th annual farm radio/tv report

Page 37

CONTENTS ON PAGE 4

VITAL BUY/6TH CITY/KTRK-TV/ HOUSTON





How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market...that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities...3,000,000 potential customers...684,200 TV homes (ARB March '60)...served exclusively by WJIM-TV for 10 years.

WJIM-TV

BASIC



Strategically located to exclusively serve LANSING FLINT... JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Will spot radio hit \$200 million?

27 SRA says "yes," some reps say "maybe." All are more concerned with the concentration of ads in top markets, tv-oriented spot radio buying.

What air buyers say about merchandising

30 Timebuyers indicate in the seventh NBC Spot Sales opinion panel that station merchandising is on the upswing in radio, on the decline in television.

How radio rebuilt 'N. Y. Times' image

33 Colorful copy is helping erase idea that newspaper is ponderous to read. Saturation radio helped raise weekday circulation 17% in four years' time.

Bob Mohr put Timex on top

35 Revolutionary watch merchandising concept of placing Timex in drug stores, tobacco, and novelty chains was largely Robert Mohr's innovation.

FARM RADIO AND TV, 1960

37 SPONSOR's 9th annual summary of trends and highlights in farm radio and television summarizes how media work with marketing in new selling concepts. Included in this section are reports from farm advertisers as well as new farm market data from the 1959 Census of Agriculture.

38 Farm sponsors and markets

40 NATRFD sparks major changes

41 Why International Harvester uses radio

42 Why Massey-Ferguson uses network tv

44 Farm market basics from the Census

FEATURES

56 Film-Scope

24 49th and Madison

64 News & Idea Wrap-Up

6 Newsmaker of the Week

64 Picture Wrap-Up

76 Seller's Viewpoint

48 Sponsor Asks

12 Sponsor Backstage

58 Sponsor Hears

19 Sponsor-Scope

78 Sponsor Speaks

51 Spot Buys

78 Ten-Second Spots

15 Timebuyers at Work

75 Tv and Radio Newsmaker

52 Tv Results

55 Washington Week

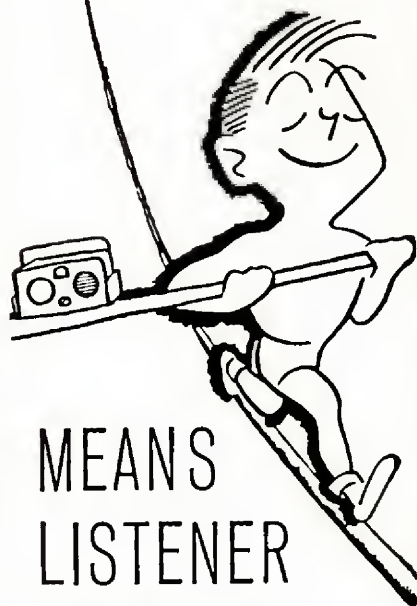
Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1960 Sponsor Publications Inc.

BALANCED PROGRAM- MING . . .



MEANS LISTENER LOYALTY

. . . and 30 years of KTRH programming has developed a pattern of listener loyalty blanketing over 80 counties, serving over 1,087,100 radio households and extending over 60,000 square miles. Comprehensive news reporting, tasteful music, sports, farm information and variety give KTRH the popular balanced programming that benefits over four million people.

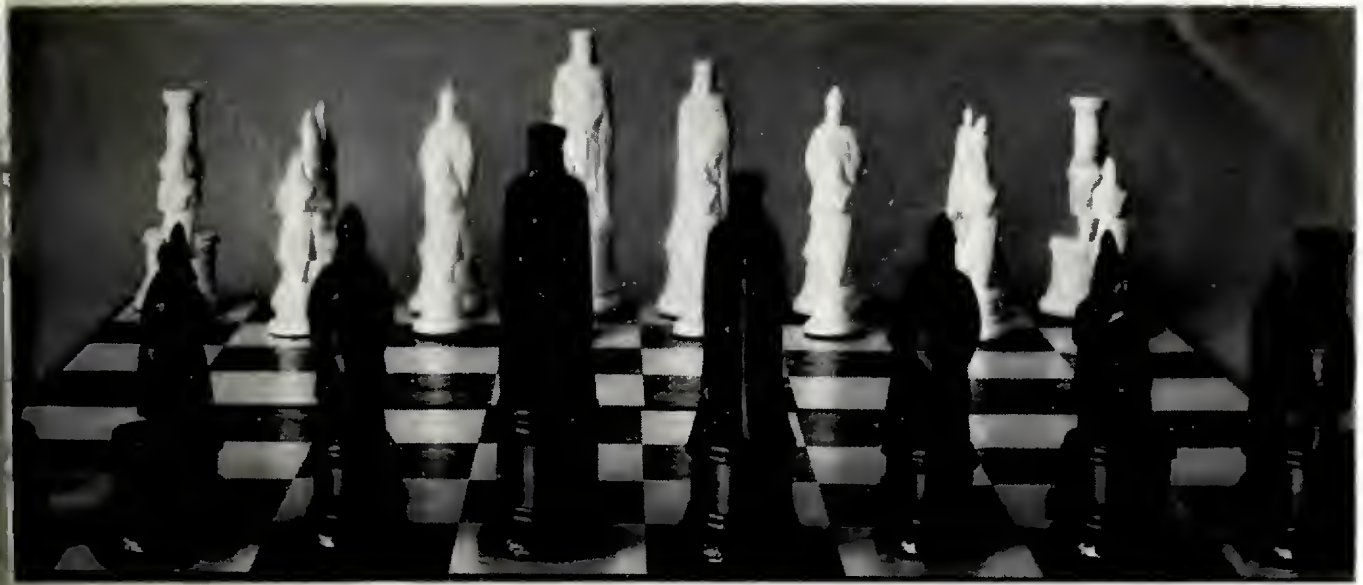
KTRH

50,000 WATTS — 740 KC

—CBS—

HOUSTON, TEXAS

Represented by Peters,
Griffin and Woodward, Inc.



**“ALL THAT IS NECESSARY
FOR THE FORCES OF EVIL
TO WIN IN THE WORLD IS
FOR ENOUGH GOOD MEN
TO DO NOTHING”**

—EDMUND BURKE—

VOTE TUESDAY NOV. 8

This message was created in our agency to remind our people that voting is not a right, not a privilege, but a responsibility of citizenship. It appears in the belief that others will also find these words a timely reminder of a basic principle. YOUNG & RUBICAM, INC. Advertising, New York.

in Madison, Wis.

BIG

FAVORITES

Jim Mader, Jack Davis, Roy
Gumtow, Luella Mortenson,
Tom Hooper, Steve Heefner

ON THE

BIG STATION

10,000 watts at 1070 Kc.
make WKOW "Wisconsin's
Most Powerful Radio Sta-
tion."

MEAN

BIG VALUE FOR YOU

A responsive audience of
"able-to-buy" adults at
Madison's lowest cost per
thousand.

Ben Hovel, Gen. Sales Mgr.
Tony Moe, Exec. Vice Pres.
Larry Bentson, President
Phone Headley-Reed
or Wayne-Evans, Mpls.

WKOW RADIO
WISCONSIN'S MOST POWERFUL RADIO STATION

NEWSMAKER of the week

New freedom for broadcasters and the accompanying responsibilities is the main theme of this fall's series of eight NAB regional conferences. Recent governmental moves point toward loosened controls on over-all program planning and the political field. Policy committee is spreading the word.

The newsmakers: The NAB has fielded a three-man relay team charged with the job of bringing broadcasters up to date on changing relations with the Federal Government. Dividing up the



Clair R. McCollough

eight-conference course are Clair R. McCollough, president of the Steinman stations; G. Richard Shafto, executive v.p., WIS-AM-TV, Columbia, S. C., and Merrill Lindsay, executive v.p., WSOY-AM-FM, Decatur, Ill., who make up the NAB policy committee.

These men are addressing themselves primarily to three recent government changes of heart:

- FCC's plans to permit broadcasters to arrange their programming categories on the basis of specific community needs instead of fixed percentages.

- More latitude for broadcasters in dealing with political candidates, brought about by Congressional modification of Communications Act permitting this year's major candidates for President and Vice President to make several radio/tv joint appearances without the provision of equal opportunity for minor party candidates.

- Cancellation of the FCC policy statement which had implied broadcaster responsibility to announce the source of phonograph records received free of charge though used only for broadcast purposes.

The NAB triumvirate is telling broadcasters throughout the nation that should the FCC's new programming proposals go into effect

they will be able to "forget about percentages or most of them, and organize programming structure to meet the needs and desires of the community in light of other services that are being provided to the community." "Other services" presumably would include educational stations, wire music systems, theaters, and education institutions, as well as other commercial broadcasting stations. The NAB looks forward to elimination of duplication if fixed percentages go.



G. Richard Shafto



Merrill Lindsay

HENRY WATTERSON

could have been the "Col. Henry" of WPTR

Because WPTR creates the kind of exciting, independent radio that would have fit Watterson's temperament like a glove. The "Colonel", as he was affectionately called, saw the news not as news alone but as an obligation to take a position on it as well. In the process, like WPTR, he lit a lot of fires.

Yet this very dissemination of news (48 broadcasts every day) and the independent thinking about that news (editorials whenever and as often as necessary) has made WPTR the outstanding radio voice it is today... and the Number 1 public service station in its area as well.

In the process WPTR has lit a lot of fires with both audience

and clients, too. According to Pulse it is the dominant station in this 2,000,000 plus market. Local sponsors give it more local advertising than the next three stations combined. At the national level it carries more total advertising than the next two stations put together. In every way—people buy what it has to sell.

Represented nationally by Robert E. Eastman & Co. In New England—by Foster and Creed.

WPTR PEOPLE 50,000 WATTS
ALBANY-TROY-SCHENECTADY
Duncan Mounsey, Exec. V.P.—A division of SCHINE ENTERPRISES.

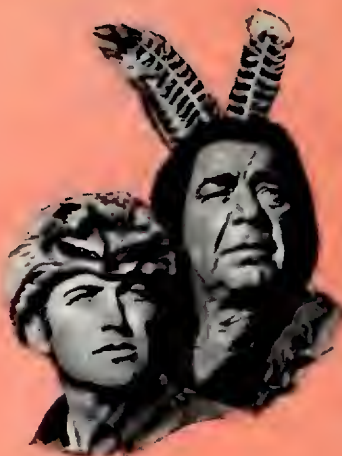


adventure



CANNONBALL

Already renewed in cities like New York, Los Angeles and Detroit on basis of first-year success...ripping high-gear adventures of two long-haul truckers.



HAWKEYE AND THE LAST OF THE MOHICANS

Dramatization of James Fenimore Cooper's famous "Leatherstocking" stories...John Hart and Lon Chaney play Hawkeye and Chingachgook in this stirring "Eastern."



RAMAR OF THE JUNGLE

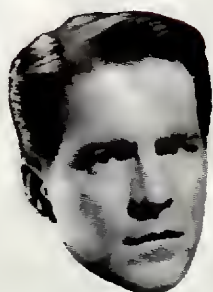
Louisville, Dallas and Boston are just a few of the cities where repeats—sometimes the 10th or 11th—of this series have consistently won larger audiences—and completely trounced competition!



COUNT OF MONTE CRISTO

Another distinguished dramatization of a famous classic, this time Alexander Dumas' dashing "Count of Monte Cristo." Brings alive the full spectacle of one of the world's most thrilling adventure stories.

mystery



MYSTERY IS MY BUSINESS

Mysteries are again the show of the moment and this one, relating the tremendously popular adventures of Ellery Queen, master detective, is among the best of them all.



NEW YORK CONFIDENTIAL

This filmed-on-location series, about New York's 8,000,000, stars Lee Tracy, who's winning new kudos for his role in Broadway's "The Best Man."

comedy



THE ADVENTURES OF TUGBOAT ANNIE

Norman Reilly Raine's beloved Saturday Evening Post characters Annie and Capt. Bullwinkle come hilariously alive in this series that is tickling funny bones all across America.



HALLS OF IVY

Sophisticated and so very funny, this delightful series tells about the head of a small college, his wife and his rather large family of teachers and students. Stars Ronald Colman and Benita Hume.



award
winning

JEFF'S COLLIE

The most watched dog in America is available as your watch dog, offering you the best sales protection a sponsor can have to win blue ribbon ratings for you. JEFF'S COLLIE has won the Emmy and Peabody Awards, as well as a host of others and is among the most popular TV shows in America. Three wonderful years of JEFF'S COLLIE are now available. Each of them or all of them offer you the best safeguard we know for increased profits in the coming season.



© Lassie Programs, Inc. '60

General drama



ACTION THEATER PACKAGE

For adventure, for romance and all-round entertainment, these feature films from a major Hollywood studio star Barry Sullivan, Rhonda Fleming, Rory Calhoun, June Havoc and many other luminaries.



STAGE—STAR SHOWCASE

From *Stage 7* and *Your Star Showcase*, two of the best general drama series, comes this specially selected group of non-violent, all-family stories. Entertainment's the keynote. Thomas Mitchell, Peter Lawford, Diana Lynn are among the stars.

Public service bellringer



DING DONG SCHOOL

"Miss Frances" Horwich leads this TV classroom for young children and their parents. All-new edition of the show which won Emmy and Peabody Awards and many more have been praised by critics and audiences.

Here are **12** ways to convert sporadic spot users into sponsors. Find out today which ITC series is available in your market.



Independent Television Corporation • 488 Madison Ave. • N. Y. 22 • PL 5-2



KSDO SAN DIEGO... your front row center for the world's most beautiful music. Selective programming has built a fantastically large audience of faithful and appreciative listeners who enjoy the very finest in music from outstanding artists. Evening Concert... heard Monday thru Sunday from 8:00 to 10:00 p.m. On KSDO... your personal world of sound.



Best Fine Radio Buy In The Booming-Buying Southwest

KSDO
San Diego

*Sold nationally by Daren F. McGavren & Co.

The Gordon Broadcasting Company
KQBY... San Francisco — KSDO... San Diego — KBUZ... Phoenix

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS' UNION

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Hayward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Lee St. John

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Office

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Dept.

Barbara Parkinson

CIRCULATION DEPARTMENT

L. C. Windsor, Manager

Virginia Markey

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

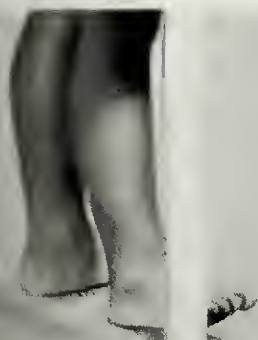
S. T. Massimino, Assistant to Publisher
Laura O. Paperman, Accounting Manager
George Becker; Michael Crocco; Syd Guttman; Wilke Rich; Irene Sulzbach; Dorothy Tinker; Flora Tomadelli



**LOWEST
COST
PER
THOUSAND**

**FIRST
IN
BOTH
PULSE
AND
HOOPER**

**TWICE THE
POWER
OF ANY
STATION
IN THE
MARKET**



TAMPA - ST. PETERSBURG

Represented Nationally by GILL - PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta
THE CONSOLIDATED SUN RAY STATIONS WALT - Tampa; WSAI - Cincinnati; WPEN - Philadelphia



HIGH SPIRITS

Talk about vintage years! In the last three, wine, ale and beer advertising has increased 206% on WPAT. The secret? Our programming, whose uniquely still and sparkling properties provide the perfect setting for any product. And, of course, our unparalleled vineyard . . . an area of 31 counties in New York, New Jersey, Pennsylvania and Connecticut where more than 17,000,000 people live, work and buy in more than 5,000,000 radio homes. There's no doubt about it: WPAT is a peerless seller of America's leading labels. Among them: *Ambassador, Budweiser, Ballantine, Carling, Cinzano, Gallo, Hensler, Heineken's, Krueger, Knickerbocker, Martini & Rossi, Miller, Moet, Opici, Piels, Roma, Rheingold, Ruppert, Schaefer, Schlitz and Schmidt*. All of them, in only three short years, have advertised on WPAT . . . the station with the spirit of success.

WPAT
&
WPAT-FM

Sponsor backstage

Up front in tv: politics & pay

The Great Debaters, Vice President Richard Nixon and Senator Jack Kennedy, did indeed get some not-too-restrained fury into exchanges in the second and third meetings, and there is no reason to believe that the fourth session, scheduled for 21 October (next Friday as this is written) will revert to the dull and polite postures of Debate No. 1. And the Arbitron reports on the second and third duels indicated that the candidates did not lose too much audience. Arbitron had indicated that the first meeting was witnessed by 73 million viewers in 29.4 million homes. Its figures for the second meeting showed 66 million viewers in 24.6 million homes, and for the third, a climb back to 70 million viewers in 26 million homes.



Presumably the fireworks of the second meeting re-attracted some of the citizenry which was driven away by the excessive quietude of the first debate. However, the generation of a little heat on both sides apparently has created a new, and possibly even more serious problem. The Quemoy-Matsu issue was the one over which the candidates fell into the most bitter and vehement differences. And the result was that far too much time was devoted by each of the men to this single issue. For as important as the issue is, it certainly is no more important than a number of other issues before the voters. This poses, of course, the dilemma that if a debate over a single question is to become honestly emotional with a subsequent necessity for somewhat more time for rebuttal and counter-rebuttal many other important issues may suffer from lack of time and attention. I am inclined to agree with Mr. Nixon that two hours would be a far more sensible time span for debates such as these than the one-hour stanzas we have been witnessing. I say this with a full awareness of the possible result feared by many: that the candidates will be unable to hold the attention of a great many viewers over a two-hour spread. Notwithstanding this objection, I would certainly like to see the two-hour debate attempted.

Veep sporting a rug?

At least one review on the third debate (13 October) brought to light yet another risk the candidates participating in these word-fest encounter. *Variety* viewer Carp, in covering the third meeting, said

" . . . Surprisingly, no one has mentioned it before, but Vice President Nixon is wearing more than make-up. To one who has known him for 14 years and lives near him, it is an obvious fact that Nixon has more hair up front on tv than he does around Washington. He must be wearing a hair piece."

This portion of the review was picked up and run as his lead

(Please turn to page 14)

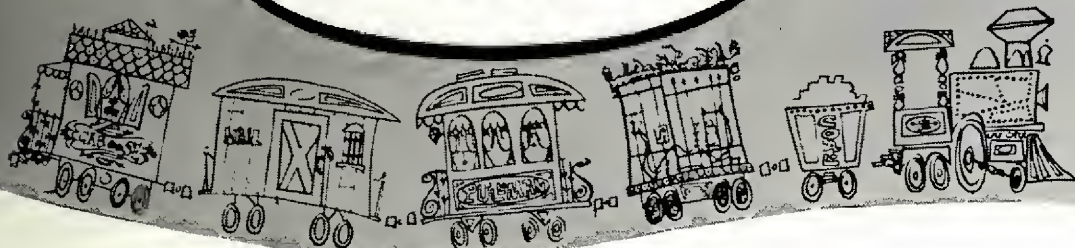
It's the
BIGGEST
45 MINUTES
IN
BUFFALO

MON. thru FRI.
5:15 — 6 P.M.
ON
WBEN-TV



Get
aboard
the

BIG MAC SHOW



Food, toys, candy, clothing — all youth-inspired items plus merchandise for adults get effective exposure in this new WBEN-TV late-afternoon entertainment package.

Youngsters revel in the kiddie acts, circus features and adventure segments. Adults enjoy the nostalgia of seeing big names of a bygone day.

From Warners' 2000-plus

get the facts
in our new

BIG MAC

brochure . . . from

HARRINGTON, RIGHTER & PARSONS
National Representatives
or write



library of famous featurettes, 210 are professionally integrated into daily programs of interesting variety.

THE BIG MAC SHOW can do a big job for you in Western New York. With back-to-school planning and holiday promotions coming up, *now's the time to make your move*. A good place is the BIG MAC Show on Ch. 4 — where your dollars always count for more.

WBEN-TV

The Buffalo Evening News Station



CH.

CBS in Buffalo

Affiliated with WBEN Radio

4

WSYR-TV DOMINATES THIS BIG MARKET



WSYR-TV
(Syracuse, Channel 3)
delivers 44,287 more
homes than its major
competitor.

**WSYR-TV plus Satellite
WSYE-TV deliver
73,089 more homes
than the major
competitor.**

The big bonus of 28,180 homes
delivered by WSYE-TV (Elmira,
Channel 18) MEANS BIG MARKET
DOMINATION.

**All figures NCS No. 3 weekly circulation*

Get the Full Story from HARRINGTON, RIGHTER & PARSONS



Sponsor backstage (Continued from page 1)

item, Thursday (20 October) by New York *Journal-American* columnist Jack O'Brian. I have no idea whether or not, or to what degree it might cost Mr. Nixon votes if the citizenry learns that he's wearing a rug. But as stated by Carp, there seems to be something faintly unattractive, if not vaguely dishonest about the Vice President presenting more hair on the tv tube than he does around the Capitol.

On the threshold of FCC hearings

On Monday (24 October) the Federal Communications Commission kicks off its hearings on the Connecticut pay television situation. There have been several very interesting developments on the front in the past week or so. To begin with the FCC is limiting participation in the hearings to the parties directly concerned, except for a representative of the National Association of Broadcasters. The NAB's tv v.p. will be the only public witness, and the only witness not directly and specifically concerned with the Connecticut case.

This means that only duly authorized representatives of the Hartford Phonevision Co. and the Connecticut Committee Against Pay Tv will be permitted to testify. HPC, as you'll recall, is of course RKO General, Inc. and Zenith Radio Corp. Zenith has just set up a firm called Teco to promote the Zenith pay tv system, and Teco announced that it has just hired highly successful and veteran Broadway, Hollywood, and television producer Leland Hayward as program director for Phonevision. You remember that on tv Hayward produced the sensationally successful Mary Martin-Ethel Merman show for Ford's 50th anniversary a few seasons ago, as well as the more recent *Fabulous Fifties*. He currently has Miss Martin's *Sound of Music* and Miss Merman's *Gypsy* on Broadway.

Hayward is the second major entertainment figure on the production and programming level to go to work for current key pay tv operations. Miss Jean Dalrymple, of course, works in a capacity similar to Hayward's for Paramount's International Telemeter pay tv system. Miss Dalrymple, you probably know, has a distinguished production career behind her, including outstanding work with the New York City Center.

Miss Dalrymple, and her associates in the Paramount Telemeter set-up, have just concluded a deal with the American Federation of Television and Radio Artists. And this, I would guess, brings a good deal closer, the day when specially produced plays on tape will be presented on the Telemeter pay tv system.

The Telemeter group, you'll recall, is the one which has been conducting the Etobicoke experiment about which I've done several previous pieces. Telemeter, incidentally, just released the list of the motion pictures they've run in Etobicoke since last February, along with the percentage of the subscribing homes which paid to view each. It is interesting to note that only three films were viewed by more than 40% of the subscribers and of these three, two were religious pictures, *The Ten Commandments*, and *The Nun's Story*.

Etobicoke's continuing experiment, and the next several weeks the FCC should shed important new light on the pay television picture.

Timebuyers at work

Larry Durando, Donahue & Coe, New York, is impressed with the contribution of merchandising support on the part of spot radio. With the ever-increasing competition for the attention of the American consumer, advertisers and agencies are pressing more and more to wring every possible value out of the appropriation. We recently completed a spot radio campaign and realized a tremendously effective merchandising program with this buy. These promotional packages were provided by top stations in each market, not just by secondary stations which offer merchandising as a kind of "make-good" for their lack of audience strength. Since we at Donahue & Coe must look for the media values first and then consider merchandising secondarily, we were gratified to see good broadcast buys coupled with effective merchandising plans, tailored specifically to our client's needs. Though it's too early to evaluate this campaign's over-all effectiveness, two results are in. The advertiser is so enthusiastic that heavier radio weight for 1961 is under consideration. And, other product managers in the client's organization are watching with interest and anticipation."



Graham Hay, broadcast media supervisor, Compton, New York, outlines his departmental set-up this way: "Buyers are placed in one of two groups at our agency, the brand buyers and the spot buyers. Those serving in the capacity of brand buyers, who work directly with the associate media directors on specifically assigned

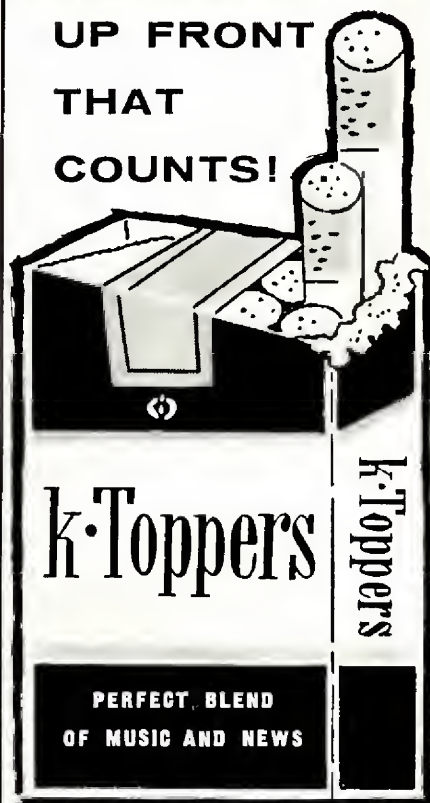
brands, are responsible for over-all planning for their brands, individual market analyses, testing activities, network program supervision and servicing, budget maintenance, client contact on media matters, etc. While brand buyers do not do the actual buying of spot announcements, they are responsible for the maintenance of effective schedules which fulfill the brand's strategy of buying. The actual buying is done by the spot buyers.



This group is headed by a supervisor whose job is to train them, to see that correct buying procedures are followed, and to act as liaison between brands with simultaneous campaigns. Brand buyers have time to develop new plans for their brands, while spot buyers concentrate on one important aspect of timebuying and learn more rapidly."

IT'S

UP FRONT
THAT
COUNTS!



And in
Northeast Kansas
It's K-TOP
Topeka

LIGHT UP the sales totals for your products with K-TOP's perfect blend of music-news selling power. There's no filter on K-TOP'S penetration of the prosperous 750,000 Northeast Kansas market. Ask the man who knows . . . the most recent HOOPER (Aug.-Sept. '60) survey shows that K-TOP delivers more than 40% of the listening audience—PULSE proves it too (March, 1960) UP FRONT 6 a.m. to midnight.

REACHING MORE NORTHEAST KANSAS RETAIL BUYERS—AT THE LOWEST COST PER THOUSAND—THAN ANY OTHER MEDIUM, BROADCAST OR PRINT.

•TOP

1490 KC • TOPEKA

Represented by
FORJUE AND CO., INC.

The first Nielsen Report* covering all the new shows of the season

THESE SHOWS ALL HAVE IT:

Here's a list worth looking at. It's a list of favorite shows, all broadcast on ABC-TV and all placing first in their time periods. Six of them are brand new: Bell & Howell Close-Up!, Bugs Bunny, Flintstones, The Law & Mr. Jones, My Three Sons, SurfSide 6. One is new on ABC: Peter Gunn. And eleven are established winners: Cheyenne, Hawaiian Eye, Lawman, Maverick, Real McCoys, Rebel, Rifleman, Robert Taylor's Detectives, 77 Sunset Strip, Untouchables, Walt Disney Presents. What pleases us most about these shows is that they please the viewers. And, we trust, the sponsors, too.

in competitive markets most homes watch ABC-TV most of the time!

THIS SHOWS THEY HAVE IT:

	SHARE OF AUDIENCE	RATING	HALF HOUR FIRSTS
ABC-TV	33.7	19.2	25
NET Y	30.8	17.6	18
NET Z	27.3	15.6	6

*Source: Nielsen 24-Market TV Report covering all commercially sponsored half-hour evening programs, week ending Oct. 16, 1960. Sunday, 6:30 to 11 PM, Monday-Saturday, 7:30 to 11 PM.

ABC TELEVISION

No significant difference!

This was the verdict of the A. C. Nielsen Company following their *qualitative analysis* of the audiences of two New York TV stations —the leading *Network* station and WPIX, the prestige *independent*. This special study provides a *direct comparison* of the audiences of both stations during the hours 7-11 PM, seven nights a week:

FAMILY INCOME

HOME OWNERSHIP

**AUTOMOBILE
OWNERSHIP**

SIZE OF FAMILY

AGE OF HOUSEWIFE

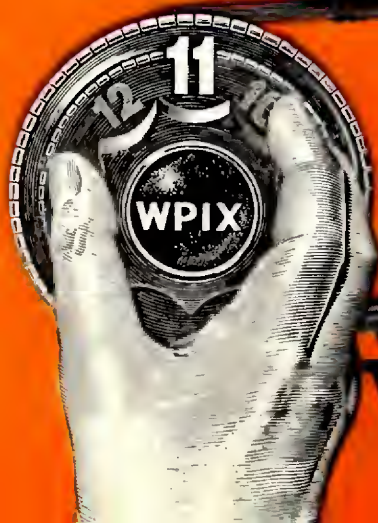
**OCCUPATION, HEAD
OF HOUSEHOLD**

Nielsen states: "None of the comparisons yielded a significant difference."

Saying it another way, the "content" of a rating point on WPIX and the leading Network station is *the same!*
(Details upon request)

**where are
your
60-second
commercials
tonight?**

**the prestige
independent with
network
audiences!**



WPIX *new york*

SPONSOR-SCOPE

31 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

CBS TV won out over NBC TV in the furious bidding for one of the biggest daytime plums of the season: \$3.4 million from R. T. French (JWT).

Spot tv—to the extent of \$700,000—will also be the gainer of French's new media policy which makes tv an almost 90% beneficiary of the company's 1961 budget. (The major loser is print.) The CBS buy: four quarter-hours a week.

In contending for the business the webs sought to sweeten their offers with nighttime minutes but French, which had been on CBS, decided to stick to daytime exclusively.

The hard fact of the swing in media strategy is this: French has elected to assign to tv practically all the money allotted to promote its new line of instant potatoes.

About \$200,000 of the money comes from its Bird Care division (Foley).

◆
Gillette's cold remedy division (North) is testing a new tablet in radio.

The plan is to spend around \$25,000 in four markets for a minimum of 12 weeks.

Nothing, as yet, has been said about spot tv.

◆
Cluett-Peabody (L&N) is supplementing its participations on ABC TV nighttime with spot tv minutes in night fringe time.

Other buys or calls for availabilities in national spot tv the past week: Polident (Grey); Lanolin-Plus (LaRoche), pre-Christmas; Breck's Glimmer Shampoo (Reach McClin-ton); El Producto (Compton); Sheaffer Pen (BBDO Chicago), pre-Christmas; Johnson's Shoe Polish (NL&B), limited list of markets for introduction, with plans for 15-20 after first of the year; Republican National Committee (Campaign Associates).

Atlantic/Bernstein Associates, New York, is looking for spots in local children's shows for a campaign which Carnival Toys plans to start in January.

◆
National spot radio can claim a good assortment of 52-week franchise-holders.

These 52-week accounts, occupying the same spots practically from one year into the next include R. J. Reynolds, Pall Mall, Wrigley, International Harvester, Doan's Pills, American Cyanimid, Florist Telegraph Delivery and Tubrose Snuff.

◆
If you, as a seller of spot tv, have your eye peeled on the direction of the economy, you might want to ponder this observation made last week to SPONSOR-SCOPE by a member of management in an agency with about the biggest stake in the medium:

"When budgets start to tighten, the advertiser looks more sharply for the medium that's more flexible to his needs. We look to the networks to go on increasing their flexibility and it would be wise for spot to keep the pace in this regard."

◆
To the average mediaman it may be not only revolutionary but concept-shattering, but bellwether thinkers on the selling end of spot tv think that the fixed spot for package users works against the best interest of the advertiser.

Their proposal: stop relying on individual ratings; buy on the basis of the station's reputation and the average ratings obtained by rotating the spots over a period of weeks. The buyer will be less skittish about the ratings fluctuations of network shows to which he's linked his spot's fate.

Of course, there's a rub to all this: the nuances of product protection.

Shell Oil's ad department has informed inquiring reps that it'll take another week or two before it knows where it's headed media-wise for 1961.

The new agency, Ogilvy, Benson & Mathers, hasn't as yet finalized the proposed copy platform nor submitted a media strategy recommendation. Air media's stake in the Shell operation now runs to about \$7 million.

Over the years Shell via JWT had built one of the most imposing news franchises in both radio and tv.

There's a suspicion among some reps that the new agency may recommend network. They say it won't shock them, since the news periods, because of their premium value, will be snatched up immediately by Shell competitors.

OBM is expected to extend all radio/tv commitments to 31 December.

The Metracal-type product continues to burgeon: Quaker's now in the field with a contestant called Quota, with JWT Chicago as the agency.

Quota's testing in Chicago and Minneapolis tv and expects to go national with spot the turn of the new year.

Minvitine (C. E. Frank), which is also in the weight-control sweepstakes, has been using spot radio for its introduction. It goes network tv next month, with buys of Dave Garroway, Jack Paar and Person-to-Person. Initial budget: \$250,000.

It's no news to the trade that the bulk of national spot spending is being concentrated to fewer markets over the years. SPONSOR-SCOPE, to project this situation in its latest dimensions, has broken down the FCC's 1959 figures in 10-market batches.

Here's how that breakdown stacks up:

NUMBER OF MARKETS	TOTAL SPOT RADIO EXPENDITURES	PERCENTAGE
First 10	\$ 77,944,143	41.4%
First 20	99,885,602	53%
First 30	114,822,412	61%
First 40	125,189,895	66%
First 50	132,991,923	71%

Note: In the 24 October SPONSOR-SCOPE Atlanta should have been included as among the top 20 markets; to be exact, 19th, with an expenditure of \$1,849,545.

George B. Storer and Katz last week were discussing the likelihood of Storer setting up national sales offices in New York and Chicago for its tv stations, but using Katz for representation of the four outlets in all other cities.

The rearrangement would not affect Katz' representation of Storer's radio stations.

Tv stations involved: WJBK-TV, Detroit; WJW-TV, Cleveland; WAGA-TV, Atlanta; WSPD, Toledo.

Also to be settled was the cut-off date, probably not until a year hence.

The vacuum in farm news created by switch of WLS to a metropolitan operation has been filled: 13 Illinois stations have formed their own farm news operation.

It's known as Farm Radio Service, Inc., with Chicago as headquarters. Organizers: Lloyd Burlingham, Western Advertising; William Nolan, ex-WLS engineer.

Sponsor support to date reads like a Who's Who in farm broadcasting: International Harvester, DeKalb Agricultural Association, Keystone Steel & Wire and Honegger & Co. First item on schedule: noon report from Chicago's Union Stockyard.

It looks as though the BBDO study on the current dimensions of radio and how it can best be bought and used will be coming from the printer next week.

The project was started last spring.

NBC TV has extended the time discount concept to some of its nighttime programs: the longer you stay with them the lower the price per broadcast.

The principle is definitely an innovation for the business.

Six NBC shows are being offered on this basis. The asking prices per commercial minute of the six in terms of contracted length:

PROGRAM	FIRST 1961 QUARTER	UP TO END OF '60-61 SEASON
Dan Raven	\$27,000	\$20,000
Canfield*	27,000	20,000
Wells Fargo	34,000	26,000
Klondike	34,000	26,000
The Deputy	34,000	26,000
This Is Your Life	29,000	24,000

*Replaces Riverboat 23 January.

Still another one-time spot perennial has joined the network tv daytime camp: General Foods' Baker's Chocolate.

NBC got it. The buy: a quarter-hour on alternate weeks.

Judging from the early ratings returns, the consensus among agency tv executives is that the audience leadership night by night isn't going to be much different from what it was last season.

The offhand appraisal: Sunday: ABC in the early hours and CBS in the latter half; Monday: CBS'; Tuesday, figured as a toss-up between CBS and NBC; Wednesday: NBC's; Thursday: ABC's; Friday: CBS' at the start and ABC's after mid-evening; Saturday: CBS'.

Side commentary: General Foods, as usual is doing well with its Monday night program brood, but has problems with the Thursday contingent.

NBC TV is on the verge of putting into the works a master study on the effectiveness of daytime on-camera personalities vs. filmed commercials in selling a product in terms of recollection, believability and conviction.

The pilot of this major research project has just been completed and the findings so far have justified an extensive expenditure.

Obvious objective: sell the advantages of NBC's people like Bill Cullen and Hugh Downs over the film commercials on CBS TV's high-rated serials and ABC TV's film and taped show schedule.

Looks like the participation concept in nighttime network tv will be even more pronounced next season: the networks are exerting pressure on Hollywood suppliers to direct their producing efforts toward the hour show.

In other words, if they want to sell to the networks, they'd better concentrate on the longer fare, with their best prospects for the half-hour being the advertisers who prefer to have their own properties—and these are dwindling each season.

(See 10 October SPONSOR, page 31, for list of shows under sponsor control.)

Tv network selling, like spot, has become pretty much of a short-term business and it isn't expected to change during the next two months as the networks seek to fill the holes—and there'll be many of them—opening up at the end of the year.

As one network sales executive phrased it last week to SPONSOR-SCOPE: "We're all starting January with a position of lots of minute vacancies. In fact it could apply to most of the top network hour shows."

With Renault turning over its \$5 million American budget to NL&B exclusively, the company's future in tv remains pretty much of an enigma.

While the tv portion of the budget was with Kudner the expenditure for the media built up to \$3 million a year.

Renault's reputed reason for going all out to NL&B: the agency built a pretty good track record with its award-winning magazine ads for Renault.

Watch for NBC TV and CBS TV to use the coaxial cables on a broad scale as a replacement for planes for the distribution of news clips to station subscribers.

The shipment by plane has been found by the network news film subsidiaries both inefficient and archaic.

But the really significant fact is this: the mounting discarding of film for videotape in this area.

Agencies top-heavy in medium-sized seasonal accounts are wondering whether the time isn't ripe for somebody to develop a fourth network composed of major tv markets.

Their reason for advancing this speculation: just when the seasonal advertiser needs network facilities most he finds them pretty well loaded with year-round customers and the massive type of seasonal clients like Du Pont and National Carbon who can afford to buy on a basis of 20 weeks or so.

What their seasonals would like, say these agencies, is to have access to a string of 10 or 50 markets a few weeks before Christmas and before the graduation-wedding-sports-refurbishing span.

Noted one agency media director who's been wrestling with this problem: it now looks as though Pat Weaver was a little ahead of his time when he tried to sell a fourth network.

Campbell Soup (BBDO) keeps pouring its ad money into tv: latest buy is the four-city pickup of the Thanksgiving Morning Parade via CBS TV.

The events will run for two hours, with the kid viewers the obvious appeal for Campbell. CBS had been offering the remotes in quarter-hour lots for \$15,000.

An innovation among some radio stations that doesn't sit well with media executives in large agencies: showing the net rate and the commissionable rate on their rate cards.

Contend the media people: this can only add to the confusion over what the rate is for national advertisers.

They add: if such stations had any notion that by posting a net rate they were making it easier for agencies to calculate the end figure for the client, they were away off base. At the agency and the client want to make sure is that the competition in the market hasn't been given an advantageous rate.

This is being passed along as a cue to what some media analysts are looking for now when, in dealing with a women's product, they weigh the value of one tv spot against another—particularly in the evening spectrum.

Accounts like Bristol-Myers, for instance, are primarily interested in the rating (percentage of homes). Other accounts, like P&G, focus on the homes factor in determining cost-per-1.0. A third tribe is primarily concerned with the potential number of women viewers obtained from the spot.

In other words, it's a cost efficiency based not on homes but women.

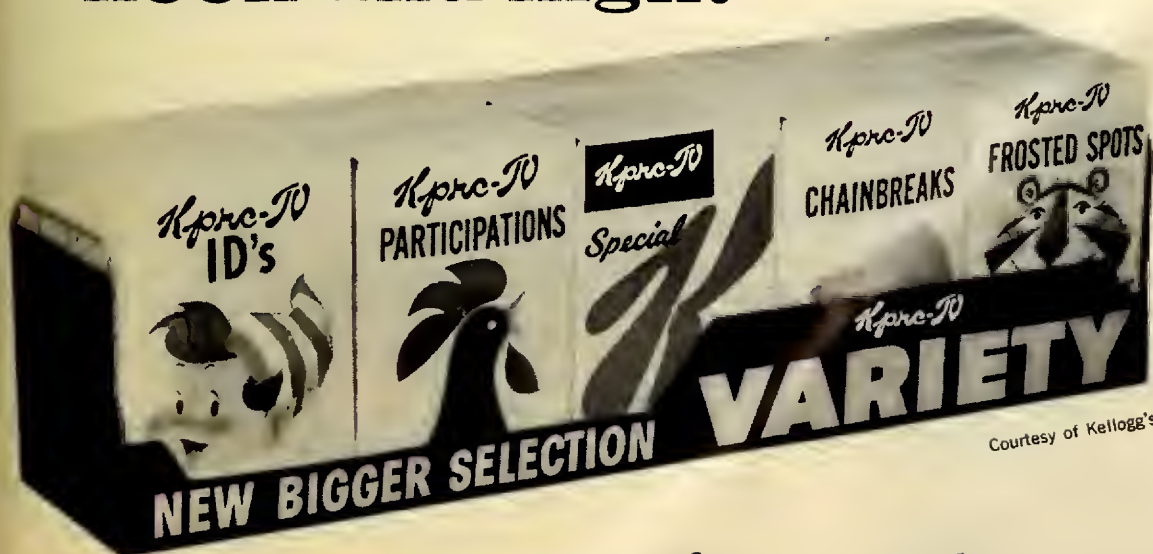
For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 51; News and Idea Wrap-Up, page 64; Washington Week, page 55; SPONSOR-SCOPE, page 58; Tv and Radio Newsmakers, page 75; and Film-Scope, page 56.



What will he
want to see
next Tuesday?

(Tune in KPRC-TV now, let him decide later)

The best to you each morning
-- noon and night



Individual servings of nationwide favorites, in one station package. ID's Participations, Chainbreaks, Frosted Spots, and New Special "K" . . . All O.K.!

Kprc-TV HOUSTON
Represented Nationally by Edward Petry & Co.

WFBM-TV

more than doubles your Indianapolis potential

only basic NBC coverage of America's

15th TV Market—745,000 TV homes.

For every 10 "gas dollars" in the Indianapolis Trading Area . . . there are \$12 spent in its Satellite Markets. WFBM-TV dominates Mid-Indiana in total coverage and market penetration—Nielsen No. 3.



INDIANAPOLIS—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!



11 SATELLITES—Each market within WFBM-TV's verified coverage . . . Marlon • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.



Represented
Nationally
by the
KATZ Agency

11TH YEAR
OF LEADERSHIP



49th and Madison

Misunderstanding

Your story of my sales study in Oklahoma City ("Rocks, Posies Aimed at Station Drummers," 3 October) has caused a great deal of misunderstanding and pain.

In the initial correspondence between your publisher, Norman Glenn, and me, I pointed out that permission of the sponsoring stations would be necessary for publication, and that I would seek such permission. At no time did you receive a release on the story. Mr. Glenn, in a letter of 6 September, said that he was leaving on an extended trip and was turning the project over to the editorial department. Since I know Mr. Glenn to be a gentleman, I can only assume that Mr. Glenn, in his preparations to leave, failed to call attention to the need for a release.

Although your publication without release is understandable, and can be put down to a failure of communication, it is not so easy to understand your handling of the material. It does not represent the original report fairly. To be sure, some radio/tv salesmen in Oklahoma have done some poor selling; this is, I presume, true of all types of salesmen anywhere. But they have also done some very fine jobs, especially in sales service. These good things were not represented adequately in your story, which was unfair to Oklahoma City stations, the salesmen, and my report.

I hope you will publish this letter in your letters column, since I would like two things clear: I did not give SPONSOR a release on the story; I did not write the story.

Sherman P. Lawton
coordinator of bdcstg. instruction
The University of Oklahoma
Norman, Okla.

• Reader Lawton is correct about the story being printed without a release. This was due to a misunderstanding on the part of our editorial department. It is SPONSOR's policy to obtain a release first. As to the treatment of

Dr. Lawton's material, there was certainly intention in unfairly citing Oklahoma City salesmen. We feel, however, that the Lawton report strongly emphasized certain adverse agency complaints common in many mar-

Addendum

Your story about the reaction to station operation plan (see "Reaction to KYA 'Golden Rules' Mixed," SPONSOR, 10 October 1960) was a most interesting report.

I believe it's important to note, though you've covered the most controversial points of our plan, you left out six of the 16. Certain of the omitted policies involve important contributions to station, representative, agency, and client relations. They also affect program control procedures.

Phase Two involves the establishment of a top-level committee composed of a cross-section of industry veterans. The committee is already fully set and will suggest further experiments and review areas of operation that we might bring to its attention. For example, soon on its way to the committee for analysis is a startling rate card covering our take-off the air merchandising support.

Phase Three of our concept involves revamping of intra-station administrative and functional procedures with detailed reports of results to stations. For example, our time system has been completely redesigned. The analysis is available to all stations and has already been sent to Bay Area stations with many have visited us to investigate personally.

We are trying many things which will be reported upon after a short period—including the SPONSOR magazine committee approved invoice format.

We urge stations, and anyone with that matter, to request placement on our mailing list.

Morton J. Wagner
exec. v.p., The Bartell Group
general manager, KYA
San Francisco

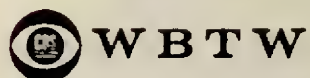


BUD: Philadelphia's 30th Street Station, emptied by the recent Pennsylvania Railroad strike. WIP helped out by bringing derailed commuters and generous motorists together.

Air lift for a derailed city. As soon as the recent Pennsylvania Railroad strike was officially on, so was **WIP** with on-the-air appeals for motorists to share their cars with derailed commuters. **WIP** staff-members awoke way before dawn to man a battery of special telephones and to receive hundreds of calls from as far away as Cape May and Wilmington. We continued this emergency public service until every commuter had a ride. **WIP's** share-the-car operation was in the tradition of public consciousness which has helped differentiate pioneer-**WIP** from its fellows for 39 years. And with the added impact of Metropolitan's new concepts, **WIP** is moving rapidly to the foremost audience position . . . in Philadelphia. **WIP, Metrodelphia, Pa.**

Florence merits another look

At first glance you see external beauty. Another look reveals the market personified—an energetic industrial-agricultural complex of 1,300,000 people—people you can effectively reach through a single, exclusive-coverage medium:



Florence, South Carolina

*Channel 8 • Maximum power • Maximum value
Represented nationally by CBS TV Spot Sales*

A Jefferson Standard Station
affiliated with
WBTV and WFTV, Charlotte



Reps say major market share of spot radio pie is rising in '60

TOP 10 MARKET SHARE

O&O MARKET SHARE

1958

1959

1958

1959

41.5%

41.4%

12.9%

12.2%

RADIO STATION representatives declare that in 1960 national advertisers tended even more toward concentrating spot radio money in major markets, to the marked detriment of smaller ones; and to the buying of o&o's. About 53% of the national business goes to the top 20 markets; about 60% to top 30.

WILL SPOT RADIO HIT \$200 MILLION?

SRA predicts that figure for 1960, but many reps disagree, citing 'dismal' third and slow fourth quarters

Reps are more concerned with concentration of ads in larger markets, unscientific and tv-oriented buying

These are the weeks of decision for spot radio. A "booming" final quarter will mean the biggest year in the medium's history; a below-normal fourth quarter will mean that 1959's record dollar outlay will not be reached.

Optimists among station representatives, including SRA's managing director Lawrence Webb, indicated that they expect the last four months of

1960 to be "even better than the first eight"—which at an SRA-estimated \$125,725,000, was 0.7% better than 1959 for the same months. "This could be the year we hit \$200 million!"

A sizable group of reps, however, declared that a general business slowdown will leave the 1960 figures no better than 1959's record \$188,143,000 (the official FCC totals for the

sale of station time to national spot advertisers). Other trouble spots noted by the reps:

- A trend toward concentrating spot radio money in major markets, to the marked detriment of the smaller ones. New York alone received 14% in 1959; the top 10 markets received 41%.

- The placing of major market money on o&o stations (plus an occasional top independent). The FCC 1959 totals show that the 19 o&o's received more than 12% of the revenue.

Spot radio representatives agreed that even if a general economic slowdown continues into 1961, spot radio will be least affected on the thesis that when advertising budgets come under close scrutiny and the fat is trimmed

QUESTIONS AND ANSWERS ON SPOT RADIO

Will 1960 be another record year for spot radio? If we have a booming fourth quarter we could top last year's \$188 million; if not, we could be a little under 1959—or just about the same. SRA says the first eight months of 1960 stand at \$125,725,000.

Will 1961 be a good year for spot radio? If general economic conditions are good, spot radio could go for another record year. The transfer of populations from city to suburb, the increase in tv rates, and the scarcity of attractive television avails aid spot radio.

How will advertisers use spot radio in 1961? With more flexibility than ever before. Most popular seem to be four- to six-week flights, spread out over a 10-week period by means of a two-to-three week hiatus half way through; 52-week clients are still rare.

off, the specific flexibility and economy of spot radio becomes more appealing.

A note of warning against too much optimism was struck by some reps, including Stephen A. Machcinski, executive v.p. of Adam Young, who noted that because of late buying "the activity for the fourth quarter is not very exciting so far. You don't have to be clairvoyant to know there is certainly a business slowdown. Maybe advertisers are waiting until after the elections, maybe until the first of the year. Whatever the reason, business isn't what it should be."

He added, however, that "if we have a booming fourth quarter for spot radio, the SRA predictions will end up a fact."

A major rep firm which admits that "business generally has not been too great—in fact, it was dismal this summer—but it has not fallen to pieces, either," warns that the present state of business—dollarwise—is not the great problem now facing the medium. ("We are reflecting the economy of the country.")

What must be studied, said the firm's spokesman, is the gravitation of so much of the time sales to the larger markets. "Our firm has

conducted a private study which shows that this has become a relentless trend, and there doesn't seem to be an end in sight."

Why the drift to the major markets (and usually to the network o&o's in those markets)? Because, he said, so many advertisers buy television spot in major markets and use spot radio in the same markets "when they feel the need for all the pressure they can get in a large competitive area—where everyone is fighting for the consumer."

The reps were uniformly encouraged about 1961. Consensus was that the transfer of population from city to suburb will encourage more advertisers to take up spot radio in place of print; that the increase in tv rates, the difficulty in getting attractive availabilities, and the steady level of spot radio prices will encourage many advertisers to switch at least part of their television money to spot radio in the coming year.

Although they are seeking advertisers from all fields, indications were that the product categories that have led the usage charts for the past few years will continue to do the lion's share of advertising on spot radio—and their efforts will increase. Auto-

mobiles, cigarettes, beer, and gum line will stay on top of the list, along with drug manufacturers, soaps, airlines and foods.

Not only will advertisers be buying spot radio more in 1961, but they will be buying it differently. The marked trends developed in 1959 which are expected to influence the course of spot radio buying for some time to come. The innovations:

While four to six-week flights continue to be the most popular method of using spot radio, and 52-week advertisers (excepting tobacco, air and automobile accounts) are scarce than ever, there has been a growing tendency to spread campaigns. For example, instead of a solid seven-week flight, an advertiser will go to a market for four weeks, take a two- or three-week hiatus, and then hit the air for the final three. The same dollars are spent.

The second trend is toward the increasing use of 30's, 20's and 10's separately or in combination in minutes—by a number of spot accounts, including Blue Bonnet, Club Dog Food, Nescafe, Siesta Coffee, United Airlines, TWA, American Airlines, Church & Dwight Baking Soda, Beech-Nut Coffee, Copenhagen

uff, and Gulden's Mustard. A third trend that has definitely caught on is the use of alternate-week schedules. Mennen, Brooks Catsup and Ex-Lax are making greater use of hiatus in flight schedules.

An interesting switch on this, as reported by The Bolling Co., is employed by Duffy Mott, which has altered a series of flights with the last week of a flight overlapping the first week of the previous flight. This also gives it saturation during parts of the schedule.

Also this year, Bolling noted, more long-term network radio advertisers (such as Pharmaco) are using supplementary spot.

Representatives are taking advantage of the good times enjoyed by the radio to prepare sales pitches that get back to the basic advantages of the medium, rather than selling it (and selling it short, some say) as a supplementary medium.

Edward Petry & Co. is distributing a manual called "How To Get More Value Out of Your Spot Radio Advertising Dollar" to agency timebuyers. According to Petry's v.p. in charge of radio, Ben H. Holmes, the brochure contains not a single dimensional radio fact. It does not compare radio's value with any other medium, nor is a single station called out.

"We've put together the manual as a guidebook, a check list, a reference for media men who have grown to think of all air media in terms of television adjacencies and ratings. By and large buyers gravitate to the top-rated radio stations, where, in fact, the climate for their commercial can often be completely ludicrous.

"Here in New York," he continued, "buyers hear the stations, and the best chunk of dollars goes to established, reputable, high-quality options. But with out-of-town stations, they don't know what they are buying much of the time and go for numbers.

"The old-pro timebuyers," Holmes said, "move up or out to a great extent, and sometimes principles and practices are not ingrained in the younger ones."

Perhaps the most important point in the Petry primer is the admonition to advertisers using spot radio to

reach "everybody" are not taking full advantage of radio's selectivity advantages. Decide who the logical prospects are, the manual advises, then advertise on the stations and in the settings that best reach this group.

NBC Spot Sales is urging advertisers to take greater advantage of local personalities in 1961 to deliver their spots and participate in merchandising. "A good recorded spot can't be beat," said v.p. Richard Close. "It can get people to whistling, humming, and tapping their feet to a commercial.

"But I believe that increasingly in 1961 advertisers will recognize the enormously effective selling-plus that a personal approach can offer." To do this, he said, advertisers will have to be more selective.

NBC's spokesman also predicted less concentration on traffic time, which "reaches the same fraction of audience over and over." Instead, there will be more of a stretch throughout the broadcast day, including new interest in nighttime.

He also suggested that many prestige advertisers who have shunned radio will start coming back now that more good music and news stations are available. "The trend seems to point toward buying the station that surrounds a spot with relaxed, listenable sound and appeals to mature, buying audiences." Mr. Close, echoing Petry, said he hopes for more consideration of the "qualitative factors" of stations by timebuyers.

To let the timebuyer know exactly the context in which his message will be heard, George Skinner, director of radio programming service at The Katz Agency, has created a library of taped quickie "interest" programs, designed "to establish a climate of greater acceptability for commercial announcements."

As example: A baby product advertiser can now have his message follow immediately after a Katz-produced capsule, "Tips for Young Mothers," 40 seconds of information and helpful hints on child care. In addition to the established library, Katz is prepared to devise special "interest" capsule programs for any advertiser on order, to meet his particular marketing problem.

The Bolling Co. has come up

"Decide Who You Want To Reach . . .



"By and large," says Ben H. Holmes, v.p. in charge of radio at Edward Petry & Co., "buyers gravitate to top-rated radio stations" because "they've grown up to think of all air media in terms of tv adjacencies and ratings." At the top-rated outlet, however, "the climate for their commercial can often be completely ludicrous." Radio must sell its basic strength.

And Buy Time Where You Can Reach Him"



"Increasingly in 1961, advertisers will recognize the enormously effective selling-plus that a personal approach can offer," says Richard Close, NBC Spot Sales v.p. This requires a more thorough study of station programming rather than just buying by the numbers. Buyers must "buy the station that surrounds the spot" with a sound of quality.

with still another method of spurring timebuyers to take the fullest advantage of spot radio. Its salesmen are working on Saturday and Sunday.

"After polling timebuyers we discovered that many spend a considerable amount of time working weekends," revealed William Bolling, president of the radio division. "Since January of this year, our sales staff has worked with buyers on weekends, in the office or at home. Our weekend selling has more than once meant the difference between a campaign getting off the ground in time or an unhappy client."

The rep firm also issues salesmen's reports to timebuyers. "In addition to the usual notes on business placed," said Bolling, "they contain remarks on the advertiser's copy line, sales objectives, desired audience profile, station sound, programing changes, and new research."

Carl H. Schuele, general manager of Broadcast Time Sales, declared that the best new method of selling spot radio is the same as the best old method—"personal contact at the agency and client levels, equipped with the facts about the stations we sell."

Rep firms will stress the effectiveness of tying-in ads with local broadcast personalities, Schuele said, and will step up pressure against the print media.

Robert E. Eastman summed up for all of the representatives who talked to SPONSOR when he said. "It goes without saying that in 1961 all of us should be a little older and a little smarter and have figured out ways not only to sell harder but to sell better.

"It appears to us at Eastman, from many indications, that 1961 will be the finest year spot radio has ever known—with a more intelligent application of the medium especially in the drug, gasoline, automotive, and cigarette categories.

"We do not believe that business gains happen just through wishful thinking or optimism. There is no substitute for a maximum amount of effective calls — not by telephone, but face to face. Much of the so-called 'art of selling' derives from taking action. Something must be done; contact must be made—right now and continuously."

WHAT AIR BUYERS

➤ The practice gets some raps, praise from timebuyers who generally agree with many stations that it's wasteful

➤ Study finds merchandising used more among agencies billing less than \$1 million than in larger operations

The dislike that many stations feel about merchandising received strong support from admen this week in an NBC timebuyer poll that contained some verbal blasts at the practice. When the dust had settled it appeared however, that radio/tv buyers were prepared to live with it and have used it to good effect in the past.

Comments from admen indicated general agreement with many stations who feel merchandising practices are a means of rate cutting and "keeping up with the competition."

The poll is the seventh in a series of timebuyer panels run by NBC Spot Sales. While the results are not meant to be projected to the entire radio/tv ad fraternity, they are believed to be a reflection of an important group of buyers.

Here are some of the more significant

comments from the critical side.

"Although merchandising is worthwhile to the advertiser it is certainly not, in my opinion, worthwhile for radio or tv. Which is better, a small seldom-heeded success story to which the station's merchandising effort have contributed, or greater profitability enabling the individual station to improve programing, services etc.?"—Donald E. Leonard, director of media, Fuller & Smith & Ross N. Y.

"I do not believe that any advertising medium should provide merchandising services on the basis currently being offered. The reality of merchandising services in most cases is that they are in effect a form of rate cutting. Merchandising service should be offered on a flat fee basis and not as a bonus on a purchase of



SIZING UP their merchandising study are (l to r) Frederick T. Lyons, dir. NBC Radio Spot Sales; Bill Fromm, mgr. new business and promotion, and Dick Close, v.p. NBC Spot Sales

SAY ABOUT MERCHANDISING

HOW AGENCY PANEL RATES STATION MERCHANDISING

"List the merchandising activities you consider most valuable in order of importance"

WEIGHTED RANKING*	TOTAL		Agency billings over \$1 million		Agency billings Under \$1 million	
	Score	Rank	Score	Rank	Score	Rank
<i>In-store displays</i>	588	1	353	1	235	1
<i>Calls on trade</i>	360	2	197	2	163	3
<i>Mailings to trade</i>	311	3	141	3	170	2
<i>On-air tie-in spots</i>	140	4	79	4	61	4
<i>Media tie-in ads</i>	108	5	59	6	49	5
<i>Billboards, poster tie-ins</i>	86	6	40	6	46	6

*Computed by assigning a weight of six for first choice, five for second choice, etc., down to one for sixth choice.

me or space. Stations are getting themselves deeper and deeper into the merchandising picture and are using it as a competitive sales tool."—David McDonald, account executive, Erwin Wasey, Ruthrauff & Ryan, San Francisco.

"Biggest problem is that merchandising is becoming a real expense to stations in competitive markets. Therefore, station managers, reps, or such do not bring up merchandising pitches, but later the timebuyer is in trouble if he finds that a competitor was given a merchandising program—especially if the competitor had a small budget. Stations could use a full-time merchandising man primarily for new ideas, investigating better ways to merchandise. Too much of it is done without thinking—part of a 'me too' approach, 'whatever the other station comes up with we'll come up with the same.'"—Larry Hoge, media director, Doremus & Co., San Francisco.

"Stop it. This is my personal observation—not the opinion of the agency with which I am affiliated. Merchandising, as used in most cases is a case of rate cutting. The adver-

itser who hollers the loudest gets it. A good radio or tv station should be able to sell one thing for one price (with earned frequency)—coverage. It then remains for the advertiser and/or agency to deliver a selling commercial to the proper audience. Merchandising is 'eyewash' pure and simple. Let the stations concentrate on selling their station to the public and the audience delivered will respond to good advertising. That's why I say—*stop it*."—Francis C. Gillon, radio/tv director, Hume Smith, Mickelberry, Miami.

Most respondents, however, were in agreement that merchandising is here to stay, that it is on the upswing in radio, not increasing much in tv, that in-store displays are far and away the most effective merchandising technique, and that radio stations offer considerably more merchandising assistance than tv, a development probably due to stiffer competition.

Some other highlights of the study:

- Merchandising has a greater attraction for smaller agencies (billing under \$1 million) where more than three out of four respondents stated they always or frequently consider

merchandising when setting schedules. In larger agencies the figure was six out of 10.

- Over one-third of the panelists reported that they have at one time bought radio time on the basis of merchandising first, audience second. Less than one-fifth reported the same for tv time.

- Nearly 60% of the panelists feel that there is justification in asking an advertiser to share the cost of an exceptional merchandising campaign.

- In-store displays far outranked every other activity as the most valuable merchandising tool among respondents.

- Over 90% of all station reports are turned over to clients and account executives.

- About three out of four on the panel feel that a station would benefit from having a full-time merchandising specialist on staff.

Most of the over 200 respondents (62%) are employed by agencies billing in excess of \$1 million. The remaining 38% work for agencies in the under \$1 million category. The purpose of the panel, according to NBC, is to determine trends and cur-

DOES MERCHANDISING SELL TIME?

"Have you ever bought on the basis of merchandising first, audience second, in order to increase distribution (or for any reason)?"

RADIO	Billings under \$1 million	Billings over \$1 million	Total
<i>Yes</i>	40%	35%	38%
<i>No</i>	60	63	61
<i>Don't know</i>	—	2	1

TELEVISION

<i>Yes</i>	19%	21%	19%
<i>No</i>	81	77	80
<i>Don't know</i>	—	2	1

"Is radio and/or tv station merchandising on the upswing?"

RADIO	Over \$1 million	Under \$1 million	Total
<i>Increasing</i>	47%	45%	46%
<i>Decreasing</i>	13	11	12
<i>Remaining same</i>	38	38	38
<i>Don't know</i>	2	6	4

TELEVISION

<i>Increasing</i>	30%	30%	30%
<i>Decreasing</i>	20	10	16
<i>Remaining same</i>	47	48	48
<i>Don't know</i>	3	12	6

rent problems in timebuying and provide a sounding board for theories and buying practices.

Some stations regard merchandising as a necessary evil forced upon them by the competition, while others maintain large staffs and provide extensive service. The panel was asked if they felt that a station was justified in asking an advertiser to pay at cost or share the cost of an exceptional (and costly) merchandising cam-

paign. Only 10% felt that the client should pay at cost, about 57% indicated that there was justification in asking the advertiser to share the cost.

It is interesting to note that despite a number of disparaging comments by panelists on station mailings, this category ranks No. 3 in the "most valuable" list (see chart on preceding page). Some respondents did, however, qualify their vote for

mailings by stating, "only if unusual or personal."

This stand received support at the L. C. Gumbinner agency, N. Y. "Obvious form letter-type mailings, or postcard mailings are a waste of everyone's money," said Janet Murphy, broadcast media supervisor. "An individually typed letter to key retailers giving the exact schedule and requesting improved or expanded shelf space is great. The letter should also point out that the campaign will result in increased traffic and sales—meaning more money in the retailers' pocket," she said.

It was generally agreed that radio stations offer considerably more merchandising assistance than tv stations. The fact that radio stations do offer more help is probably due in a large part to the greater competition in the medium.

"On the whole, radio does a good job of merchandising," said Edward Papazian, radio/tv media director, Gray & Rogers, Philadelphia. "Also, I believe that radio stations are right in asking for contracts of 13 weeks or more in order to give the merchandising a chance to work. On the other hand, tv has been lax in not giving enough in the past. We hope the situation changes in the future," he said.

Station merchandising has a greater impact on agencies billing under \$1 million. More than three out of four respondents in this category stated they always or frequently consider the services offered by stations when setting schedules. Six out of 10 (63%) respondents from \$1 million and up agencies always or frequently consider station merchandising when buying.

Even though smaller agencies express greater interest in merchandising, more of the panelists from larger agencies (67%) are able to attribute product success to merchandising support in a given market. Three-fifths of the panelists from smaller agencies can trace results to merchandising.

Here are some comments on the success of station merchandising from respondents:

Ted Cramer, radio/tv director, Dennett Advertising Inc., High Point, N. C.: "We have seen tv merchandising support, through direct mail and
(Please turn to page 50)

HOW RADIO REBUILT AN IMAGE

➤ The stolid picture readers have of the 'New York Times' is recast via colorful copy and saturation buys

➤ Copy features testimonials from sports, literary and show business people. Circulation up 17% in four years

One of the more interesting media developments in recent years is the spirited but unheralded entry of the *New York Times* into the often-rowdy arena of bare-fisted circulation promotion.

That the *Times* has managed to come out of this scrap with its gentility and integrity intact is sufficiently intriguing. But more so is the fact that at a time when other advertisers are using radio with which to build an image, the *Times* has employed it to tear down one its proprietors had so carefully nurtured since 1851. It will no longer do to refer to "the good, grey *Times*," says BBDO, which has been leaning over backwards to paint the *Times* as a flamboyant, colorful paper ("It's much more interesting . . . and you will be, too") through the simple expedient of mocking its very seriousness.

It is now some four and a half years and \$1.3 million later since the day the *Times* busted loose on the air. Since May, 1956, the *Times* has run an average of 75-108 morning spots a week on New York's WCBS, WNBC, WABC, WNEW, WOR and its owned-and-operated WQXR, plus some suburban stations in Westchester County and Connecticut. Millions of New Yorkers, habitués of the *Times* as a newspaper, it's said with understandable hyperbole, are now making it a point not to miss the breakfast commercials. Indeed, so intensely do they listen that recently, when BBDO had run out of fresh testimonial commercials, instructing the stations to re-schedule for three weeks running, an e.t. featuring actress Julie Harris, irate listeners pleaded to "take that damned dame off the air."

That its ad campaign—consisting also of magazine spreads and two-

sheet billboards—has been successful, say *Times* executives, can be shown in two ways. One is by circulation, which has gone up on both weekdays and Sundays. The other is that the *Times* is no longer thought of as the straightlaced grandmother of U. S. dailies, even if its management eschews such promotional gimmicks as reader contests or giveaways. (In methods of timebuying, the paper is

still primly Victorian: it also refuses to go with a number of other papers in swapping free space for free radio time.)

Why should the *Times*, regarded by many as the country's most influential paper, be so concerned about circulation?

BBDO v.p. and management supervisor Barry McCarthy puts it this way: "Advertisers want reach as well as quality and they are willing to invest more money in any quality newspaper that demonstrates vitality. A growing *Times*, making impressive, even overwhelming gains in circulation, adds potency to every salesman's bid for business."

While the *Times* prefers to keep its advertising dollar figures to itself, it

SEPARATE APPEAL to select audience via suburban radio stations was one tactic used in 'New York Times' campaign. Below, BBDO writers on ad drive: Billings Fues (l), Edgar Marvin



doesn't mind as in about circulation specific.

Over the past four years, *Times* weekday circulation has risen 17%, Sunday circulation some 10%. At the same time, its national standing has shot up from 10th to fifth place, and currently the proprietors of the *Times* are breathing down the necks of their colleagues on the *Philadelphia Inquirer* and *Chicago Tribune*.

And, as the rival *Herald-Tribune* is ruefully discovering, its weekday-Sunday circulation has shrunk 9.5%.)

Especially worth noting are the inroads the *Times* has been making in suburbia, long the stronghold of the arch-Republican *Trib*. In using such radio stations as WFAS, White Plains; WICC, Bridgeport, and WPAL, Peekskill, the *Times* has penetrated the green curtain, has upped its suburban weekday circulation 33%, its Sunday circulation 22%,

while that of the *Trib* has shrunk, respectively, 8% and 6%.

The "image" of being good and grey didn't bother the *Times* as much as did the finding in a survey that while people regarded the *Times* as "best" and "most comprehensive," they didn't read the paper because they felt it was "too ponderous," "cumbersome," and "serious."

"Frankly," a *Times*man said last week, "this was poppycock, for our editorial product today bears little, if any, resemblance to the paper as it was 10 years ago. We are flip, we are light, we play with words and ideas. We had to get *this* true image across to New York."

While this thinking was taking form, BBDO had a copywriter sitting in the city desk bullpen, reading the bulldog (early-bird) editions from 11 p.m. to 2:30 a.m., five nights a week, batting out brief commercial teasers

for stories due to appear that morning. Copy was cleared by the night editor, mimeographed and stuffed in envelopes, then dispatched into the bowels of the *Times* building where, at 5 a.m., messengers would speed the commercials to the radio stations carrying the *Times* advertising schedule.

BBDO radio/tv copy v.p. Richard J. Mercer regarded this technique as "tootiring" for his cubs; what's more, the rival *Trib* soon started copycatting this gambit, so the *Times* dropped it. In its stead came a number of other light-hearted air copy approaches, of which the most successful was—and still is, for that matter—the celebrity testimonial. As Mercer and his chief, Art Bellaire, saw it, it would not do to have celebrities on the air for the sake of being celebrities, reading pre-packaged copy

(Please turn to page 50)

'TIMES' RADIO COPY RECASTS PAPERS' IMAGE

OGDEN NASH

Our postmen on their daily rounds
Are nipped and nibbled by hostile hounds.
When nipped and nibbled below the knees
They quietly murmur, Stop it please,
But when nipped just below and behind their belts
I am afraid they murmur something else.

ANNOUNCER

You are listening to the famous poetic humorist, Ogden Nash.

MR. NASH

The verse was prompted by a piece I read in the 'New York Times' a while back. Seems 5,800 mailmen were bitten by dogs last year. And as the 'Times' put it—"the U. S. is ready to snap back." They've called in chemical companies to try and develop dog repellents . . . even have clothing manufacturers working on bite-proof materials. Fascinating story. Full of facts and yet pleasant reading. Sort of thing the 'Times' does awfully well. Can't think of another newspaper would write a line like—quote: "The government has announced a campaign to discourage man's best friend from sampling its employees." Marvelous paper. Read today's 'Times.' It's so much more interesting . . . and you will be, too!

PEE WEE REESE

The Dodgers play three games in Jersey City and they win three. Yet the fans are riding us all the way. Even after we pulled that last one out of the fire.

ANNOUNCER

The speaker is "Pee Wee" Reese, captain of the world champion Brooklyn Dodgers.

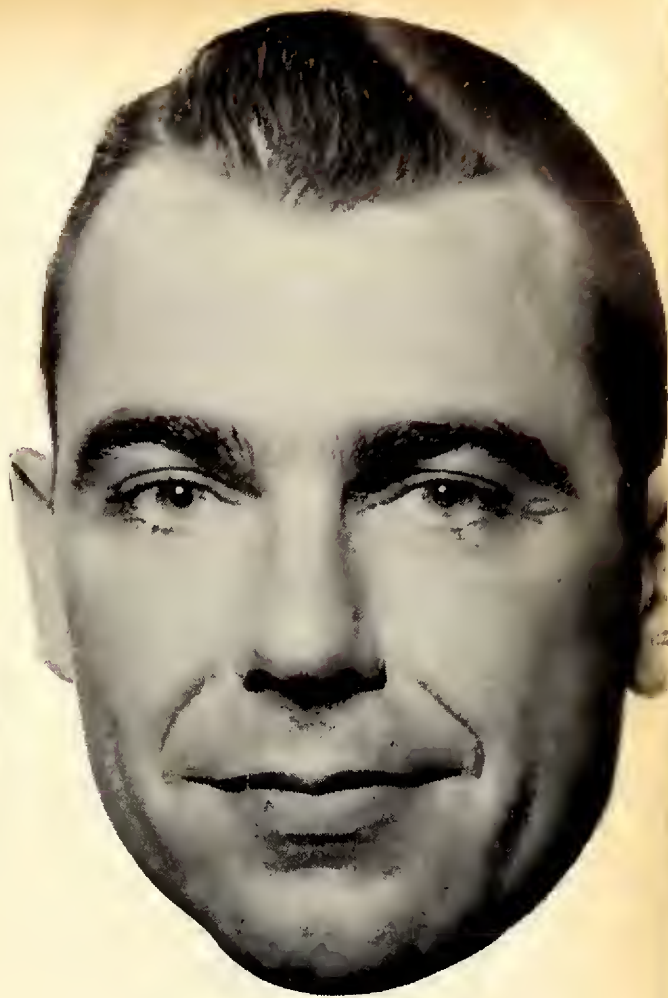
PEE WEE REESE

Couldn't figure it out. And then, I picked up my copy of the 'New York Times'—and there's the answer: a whole article by 'Times' reporter Bill Conklin. Starts right out with the question we're all asking: "Why do they boo the Dodgers in Jersey City?" And then it gives the answers. Quotes everybody from fans in the bleachers to local bartenders. Conklin even called Washington to interview a Hudson County Congressman on the subject. I read the print right off the page on that story. It was the kind of thing the 'Times' is great for. The 'Times' doesn't stop at what happened—it tells you why. With us and Jersey City—the answer turned out to be simple: place is a hot bed of Giant fans. Me? I'm a 'New York Times' Fan. How do they put it? "Wake up to the 'Times'." Good move. It's much more interesting . . . and you will be, too!

With Robert Mohr opened watch outlets



RE Mohr took over as U. S. Time vice president and director of sales, it was
rd of to merchandise adult watches in drug or tobacco outlets. His revolutionary
ution, such as in this Midwest tobacco store, has made Timex No. 1 in U.S. sales



BOB MOHR PUT TIMEX ON TOP

- ◆ Mohr, a 'self-winding' merchandising man, changed distribution methods in the low-priced watch industry
- ◆ Timex, sold through drug, tobacco, novelty chains, will up tv budget in '60-'61, and keep using specials

The man behind the dynamic sales success and unique distribution of Timex watches has little time of his own. Robert E. Mohr, vice president and director of sales, U. S. Time Corp., is on the go almost as much as a self-winding watch.

Mohr, a soft-spoken but incisive executive, is known in the industry as "Mr. watch-merchandising whiz." It was his exposure concept to place Timex watches in drug and tobacco stores, as well as in jewelry outlets. Years before Timex began its now-famous torture test tv campaign, Mohr and other Timex salesmen,

"legged it" around the country, setting up dealerships and distributorships.

"Mohr brought Timex to the top," W. B. Doner & Co. (Timex agency) president Sidney Garfield told SPONSOR. "In order to make the advertising work, he had to have the desired distribution, and that's what he went out and got," said Garfield.

Timex entered network tv in 1956 with one-third sponsorship of the Steve Allen show. This season Timex will spend \$3 million on network tv, all in specials. This is a \$1 million boost over 1959's budget, and makes

Timex the No. 1 network tv watch or jewelry advertiser.

In the last 10 years Mohr has seen Timex grow to where it now sells one in three watches a year. Although nearly half of Timex's distribution today is in jewelry stores, the other half is in drug and tobacco outlets, department stores and novelty chains. Half of Timex's in-store sell is through displays which are supplied with each order.

"Timex doesn't just sell watches to retailers," a U.S. Time spokesman said. "It sells watches and displays." The displays "speak for themselves," where drug and tobacco retailers may be inexperienced or uninformed in the timepiece area. Usually featured is John Cameron Swayze, Timex's No. 1 spokesman, who narrates all of Timex's torture test tv commercials.

In addition to being a revolutionary boon to the watch business,

Timex was recently accredited with "being responsible for providing stability and strength to the wholesaler's sundries department," by a tobacco trade magazine.

U. S. Time Corp. was started in the mid-'40's when Joachim Lehmkuhl, its president, negotiated the merger of the Waterbury Clock Co. and the Robert H. Ingersoll Co., producers of the Ingersoll watch, the Mickey Mouse watch, and other character models. U. S. Time still produces seven character watches.

Mohr joined U. S. Time in 1946 as a salesman. He was made director of sales in 1951 and elected a director of the corporation in 1956. In August, 1958 he received his present

position and title. Mohr also supervises and approves all advertising. Prior to joining U. S. Time, he was a territorial representative with Standard Oil of N. J.

Timex's idea from the outset was to offer a quality product that would require minimum care, incorporate the latest styles, and merchandise them in a variety of colorful display units. There are now 45 models on the market, ranging from \$6.95 to \$19.95.

Timex plans to launch its electronic watch early in January, 1961, priced somewhere between \$30-40, considerably lower than the reported prices of battery-driven watches planned by several competitors. The electronic models also will be marketed in drug and tobacco stores.

Mohr charges Timex's sales success up to "gradual increase" or taking things slowly. "All we really did over the past 10 years was add to the basic watch. All the characteristics of a higher-priced watch were incorporated into a popular-priced product," he said.

He forecasts that 40 million watches will be sold by the industry within the next decade. Unit sales hit \$20 million in 1959, of which 13 million were in the \$20-or-under price category. Watches are no longer an exclusive jewelry item," Mohr contends, "they're a necessity which should be as widely available as other necessities.

"And a watch is becoming as changeable as fashion, sales statistics and patterns show," said Mohr. "Women," according to Mohr, "can now afford to own several watches to match their costume needs. Many of the fashion-conscious already own one watch for dress, one for work and another for outdoor activities."

Mohr maintains the most important single factor which bulwarks all other sales influence is pricing. "The steadily lowering price of a watch in the past decade is a result of the manufacturer's ability to make more watches, the retailer's ability to sell more watches, and the consumer's ability to buy more watches," Mohr said.

"The key now is high unit sales where formerly the retailer point of view was a single unit 'big ticket' item. It proves again the basic axiom

of American business—make and sell more at lower prices and thus increase profits," he said.

The people who work with Robert Mohr respect him on two counts: He has virtually made their company into a success, and is at all times a gentleman. His competitors, too, admire Mohr's professionability. "Bob Mohr is a man who really knows his stuff," the ad manager of one of Timex's top competitors told SPONSOR, "and he commands the highest respect in the industry."

This year there are 11 tv network specials planned "and probably more to come," he said. Of these, there are six NBC white papers, 60-minute public affairs programs. "This is our first entry into public affairs programming, but, as in the past, we are still trying to reach the broadest possible public." In addition, Timex has lined up Red Skelton specials and circus programs, the first of which was telecast Oct. 21.

Timex also has expressed interest in backing an hour-long program on the controversial cancer drug krebiozen, but as yet, has not locked up a network time slot.

"Specials, we feel, have high impact and we do a lot of hard selling. We believe the public would better remember the name Timex with specials, than with a weekly series," Mohr said.

"The proof of our success with specials is that we're back this year, with an extra \$1 million in our budget, where many other advertisers have dropped out of specials in favor of series," he said.

Mohr pointed out that Timex measures its tv impact by responses to questions on guarantee cards that come with each new watch. In addition, these cards also ask new Timex owners how often they buy watches, how many they own, and other questions of marketing value.

Timex's network tv commercials this season will still be of the torture test variety with John Cameron Swayze on the pitch side. Latest "extreme" to prove that "Timex takes a licking but keeps on ticking" is a bolt of lightning shot through a Timex attached to a telephone pole. The case is scarred and black but the watch is . . . you guessed it . . . still ticking," said Mohr.



PAUL WINCHELL is featured on first Timex 'All-Star Circus Special' of the season Oct. 21



TORTURE-TEST commercials will be continued this season with John Cameron Swayze as pitchman. Here Timex watch is about to undergo rough treatment attached to pile-driver

9th
annual
farm
report

FARM RADIO AND TV



The total number of farms is dwindling, but the individual farm and farm family are richer than ever before as land and property grow with mergers and as production and income increase. This ninth annual farm section traces how advertisers are turning to tv and radio to sell this prosperous farm market. Radio penetrates 98% of all farm homes; tv, some 73%.

Tv/radio and the market: There are 1,472 radio stations and 165 tv outlets which broadcast farm news and information specifically to the farmer. Their objective: To make his occupation—newly termed agribusiness—more pleasant and more profitable. There's new awareness of clients who make general consumer items as well as specialized rural or farm goods that the farmer should be appealed to both as a consumer and a producer. Functioning in both these roles, farmers this year will have an annual income of some \$50 billion.

NATRFD selling: Most cohesive news and sales group in farm broadcasting is the National Assn. of Tv and Radio Farm Directors with some 200 station farm director members. Pres. Wally Erickson, KFRE, Fresno, Calif., outlines trends.

Case histories: Reports from two major national farm market advertisers—International Harvester with its spot radio and Massey-Ferguson with network television—point up patterns which smaller clients can use with equal effectiveness. Among these pointers: use of strong broadcast farm personalities giving usable information on markets, prices.

Farm basics: New government information from the 1959 Census of Agriculture gives updated data on such trends as the lowered number of farms with an increase in individual farm size and far greater valuation of farm land and buildings.



MULTIPLE PRODUCT LINE of Myzon Labs., Chicago, is advertised on radio in 52 markets. Company has developed many new items in poultry-animal health and feed supplement line, uses radio to expand distribution and to make sales. Dr. Thomas H. Vaughn (r), Myzon president, shows product display to Edwin R. Peterson (l), senior v.p., Keystone Broadcasting System, which carries Myzon advertising on its network

FARM SPONSORS AND MARKETS

CLIENTS SELL FARM, CONSUMER

- Advertisers interested in reaching over four million farm families hypo use of air as the 'personal' media
- Wide range of products and services are sold to the farmer as (1) a consumer and (2) a businessman

"Probably no single group in the population has benefitted more from the advances in radio broadcasting than people on the land."

This measure of radio's towering stature comes from Layne Beaty, chief of the Radio and Television Service of the information office of the U. S. Department of Agriculture. He terms the medium "a workhorse of agricultural communications, bringing news and information as soon as it's avail-

able on a day-in-, day-out, work-a-day basis."

He traces, too, the development of radio to its current rate as a "personal" medium as it has "yielded the family gathering places to the television set." His summary of the impact of these two broadcast media on the farming community and the farm family is implicit also in the attitudes of advertisers—national, regional and local, alike—in all product lines.

Every year a growing number of clients buy into the farm market for their general products as well as for their more specialized farm and rural items. With the emergence of television, the buying pace in many cases is beginning to equal that shown in radio for the past three decades.

The number of tv markets, of course, is necessarily smaller than the number for radio. At this point, according to the USDA, there are 1,472 radio and 165 tv stations carrying news specifically aimed at interesting the farmer. Layne Beaty, in the newly issued 1960 *Yearbook of Agriculture* ("Power to Produce," available from the Superintendent of Documents, Washington 25, D. C., for \$2.25), estimates that television reaches 73% of all farm homes, radio, more than 98% of these homes.



TELEVISION, a growing factor in marketing-media plans of buyers, reaches into 73% of all farm homes. Handling this commercial for Swift livestock feed supplements is "Cotton" Joe Smith, KGNC-TV, Amarillo, Texas. National NATRFD includes 59 tv stations in 29 states



RADIO reaches 98% of all farm homes. Typical remote shows Jim Rutherford (l), pres., Kansas City Livestock Exchange, interviewed by George Stephens, farm director, KCMO, Kansas City, for Midwest feature

PRODUCTS WITH TV AND RADIO

No other national or local advertising media can begin to match this kind of quantity circulation. And, say broadcast proponents, other farm media can't match the other advantages of tv and radio: immediacy, flexibility, persuasiveness, mobility and—perhaps most important—the personal influence and effectiveness of the station farm director.

The farm director occupies a unique niche in the realm of broadcast and of personal selling. He has been or is a practicing farmer; he is well respected and influential in his community; he takes personal interest in advertising messages and delivers live commercials enthusiastically and emphatically (almost always after screening products and claims). He's known nationally as an RFD, initials taken from the familiar

R(ural) F(ree) D(elivery) phrase and from the old Radio Farm Directors national organization. Today, the group is known as the National Assn. of Television and Radio Farm Directors (for separate story on this group, see page 40).

Probably the most important role of this farm director is as a professional in agribusiness, the new term applied to the business of agriculture. Today's farmer is a businessman, and—in line with the national trend in other occupations—the farm businesses which survive are getting bigger.

The number of farms is declining. Today they number about four million in comparison with six and one-half million at the end of World War I. But because the land mass for farming remains constant—about one

billion acres—this means the individual farm is getting bigger. And it means the farmer's material growth and expenditure are expanding. The farmer who formerly used one harvester now needs three; the one who rented a cotton picker now buys one.

Today's average farm investment is \$43,723, with farmers adding an average of \$1,000 annually to their capital investment. Farmers' assets have risen to a peak of \$208 billion, and almost 90% of this (88%) is debt-free. Gross income for farmers last year from all sources totaled \$46.3 billion, with a projected average for the next five years of \$50 billion annually.

Thus farming is big business in every sense of the word—and a growing business. Analysis of the chart on page 44 will indicate the value per

acre and the total value per farm in each of 26 key farm states. (These are available from the U. S. Bureau of Census, based on the latest 1959 Census of Agriculture. Data for all 50 states are not yet completed.)

Other charts adjacent to the one cited above show trends in ownership of heavy equipment and home appliances as well as the predominant types of commercial farms on a state-by-state basis.

The trends emerging show:

- A greater penetration of equipment ownership on such items as telephones, home freezers and cars even though the number of farms is dwindling.

- A higher value on land and on farm buildings.

- Diversification of farm produce specialties with a marked concentra-

tion, however, on one type of farming (such as livestock, fruit-nut, etc.).

Because of the many local and regional differences in the products produced by farms, radio and tv have distinct advantages in matching their flexibility and professional farm staffs to the community need. A tobacco grower's farm problems are vastly different from those of lumbermen in the Pacific Northwest. And a sow breeder in the South has no interest in what Holstein breeders in the West are doing.

These regional variations create marketing complexities for advertisers, and for development of their station line-ups. A general advertiser of fencing material, for example, can use a broad-sweep approach to media selection and copy content because most farmers need fencing. But the

producer of a poultry feed supplement must narrow his marketing target to those areas from which the greatest number of chickens are produced.

There are several regional farm groups of stations geared to meet the problems of isolating markets and sighting the specific farm targets. And station representatives, of course, cooperate in this kind of pin-pointed announcement slotting on a spot basis.

The four wired radio networks adapt to these advertiser needs in splintering off regional networks from the basic network line-up.

The largest farm radio network in the country is that of the Keystone Broadcasting System, which headquarters in Chicago and has 884 affi-

(Please turn to page 60)

NATRFD SPARKS MAJOR CHANGES



WALLY ERICKSON, farm dir., KFRE, Fresno, Calif., heads national tv-radio farm group

Broadcast's most cohesive group of communicators is the National Assn. of Television and Radio Farm Directors—the famed RFDs—who number almost 200 active farm specialists working at 59 tv stations in 29 states and at 135 radio stations in 35 states.

These men have been or are working farmers who know the characteristics of the land and its farming people in each section of the U. S. That's why they're in demand by national, regional and local advertisers to handle client advertising. This is usually done on a "live" basis because the product or service gets the additional psychological and sales value of being tacitly or overtly endorsed by a neighbor for whom farm people have personal and business respect.

The president of this group is Wally Erickson, RFD at KFRE, Fresno, Calif., who comments the association is making moves "to keep up with the dramatic change in agriculture itself." Among these moves:

1. Altered approaches to meeting community needs. "In many areas where farming districts are bordered by heavy urban populations, TRFDs are including program segments designed for the city audience. They

give consumer tips, gardening hints and interpretation of agricultural news for city dwellers," says Erickson.

2. Increased sales promotion efforts. Bob Nance of WMT, Cedar Rapids, Ia., heads a committee which reports commercial successes in farm broadcast media to agencies and advertisers. Says Erickson: "This effort has paid off in many new sponsors, and we expect to accelerate this drive in the year ahead."

3. Expanded membership. The organization now numbers 624 members in various categories. Among them are many active and associate members from government and educational institutions, commercial and manufacturing firms, advertising agencies, station rep firms, networks and farm organizations.

Erickson, in a recent speech before the National Agricultural Chemicals Assn., made several strong points which he is expected to re-stress at the upcoming annual NATRFD convention in Chicago on 28 November. Pointing out that the farmer occupies most of the livable land mass of the country yet represents "less than 10% of the total population," he called

(Please turn to page 62)

Why International Harvester uses radio

- ✓ Long-time farm radio account continues in broad sweep effort of sponsoring RFD's throughout country
- ✓ It likes the pluses of personal identification and basic understanding of farmers' problems in each area

The farm equipment division of International Harvester Co., for more than 25 years one of the most consistent, substantial users of radio, currently invests about one-fourth of its total advertising budget in this ad medium (SPONSOR estimate, about \$650,000).

This IH division, through its Chicago agency, Aubrey, Finlay, Marley & Hodgson, has had 52-week campaigns running concurrently in as many as 151 RFD (Radio Farm Director) markets. (This client-agency relationship is one of the oldest on record, IH having been in the shop for 37 years, a year after James T. Aubrey founded the agency as Aubrey & Moore, Inc. in 1923.)

The bulk of Harvester's farm radio budget is devoted to programs using the radio farm director's franchise with the listening public. Less than

five percent of IH programing is handled by other than RFD's. These are usually news and weather strips in markets where "satisfactory RFD's are not available," says an agency representative.

Harvester's methods of using radio have ranged through the years from sponsorship of 15-minute news strips in the 1930s to short flight participations in farm programs at peak sales seasons.

Because of the number of products in the IH farm equipment line, the marketing problem is complex. It is further compounded by geographical and seasonal agricultural factors.

- IH sells 219 types of basic models, not counting variations and attachments, or the 23 basic tractor models.

- Geographically, there are eight major agricultural areas, each requiring different kinds of machinery, plus



DIXON HARPER, farm pro at Aubrey, Finlay, Marley & Hodgson agency, Chicago

many smaller areas that need minor equipment variations.

- Seasonally, the different farm operations carried out through the nation vary all across the calendar.

Harvester's strategy for meeting this intricate marketing situation involves the use of various devices to reach prospects for farm equipment. These include: national, regional and state farm magazines, direct mail, outdoor, radio, tv, newspapers, in-store posters, catalogues and field demonstrations.

But RFD's are the bulwark of IH advertising. According to D. C. Elliott, manager of farm equipment consumer relations for IH, "It would be difficult to conceive a *complete* marketing program for farm equipment without RFD radio. IH buys *more* than time. We buy *influence* when we buy Radio Farm Directors' programs."

At the agency, the bulk of IH's farm equipment division account is handled by Dixon L. Harper, radio farm director for AFM&H. Harper, who has been with the agency for five years, has come up the RFD route all the way. He worked as RFD at WIOU, Kokomo, Ind., and WLS, Chicago. Speaking of Harvester's radio strategy, he says, "The RFD personalizes the sales message that may have gained exposure via other media. Frequency of impression is accomplished by reflecting the same product copy themes on radio as are featured in print."

Through the years, Harvester's farm equipment division has changed its marketing strategy to keep up with

(Please turn to page 62)

LOCAL-LEVEL INFLUENCE, key to success of International Harvester's use of the local Radio Farm Director, is discussed by (l to r) J. I. Pettit, IH sup., farm eqpt. adv.; Jim Hill, assoc. RFD, WCCO, Mnpls.; Don McGuiness, v.p., farm grp. sup. at AFM&H agency, Chicago



Why Massey-Ferguson uses net tv

➤ Chicago machinery account typifies growing trend of national clients to use tv as demonstration medium

➤ This account likes to reach city folks as well as farmers, even though its product line is solely rural

by GWEN SMART

In 1942 when the FCC issued its famous "blue book" recommending (among other requisites for station license renewals) the establishment of strong farm departments and the use of radio farm directors, farm broadcast advertising acquired its first prominence and stature.

Their vehicle: *Today on the Farm*, a weekly half-hour on Saturday (7 a.m. clock time), over NBC TV.

The show, live from Chicago, premiered on 1 October in an atmosphere rife with cynical comment from other sectors of the farm advertising fraternity. Foremost among these were such skeptical queries as:

- Why use network tv to reach the

undertaking is a pioneer step in agricultural advertising, their attitudes toward reaching the farmer at the national level are optimistic.

Stanley S. Roberts, Massey's general manager of advertising and sales promotion, puts it this way: "We are convinced network tv is the right way for us. We don't care how others in the business might criticize us for breaking with tradition."

Before embarking on the more than \$2 million network campaign, the client and the agency carefully planned for their current venture from a successfully established base.

Massey-Ferguson is no newcomer to network tv. It has sponsored Red Foley's *Jubilee, USA* (ABC TV) on Saturday nights since January, 1959. In Canada, too, Massey uses network; Don Messer's *Jubilee* on CBC, a Monday night show similar in format to *Jubilee, USA*. Although the *Jubilee* shows contain more general audience fare than *Today on the Farm*, they are both rural entertainment mainstays.

"We don't think there is any such thing as 'waste circulation'," Roberts says. "Network tv's wide audience has made friends for Massey-Ferguson with people of all ages and in all walks of life. Not all of them are in the market for tractors, but they do know us, and judging from their responses, they like us—they know we're good people to do business with. Our theory is this: the more people we reach—with whom we establish empathy—the better for Massey-Ferguson in the long run."

Prior to the start of Massey's first network tv last year, NL&B's broadcast facilities department carefully plotted station coverage figures against the client's sales potential, with emphasis on primary dealer locations. The same pattern was followed this summer, correlating NBC TV affiliates' coverage against Massey's current marketing profile.

A total of 192 stations was included in Massey's original order. By 1 October, date of the first show, slight-

CLIENT'S NETWORK TV CONCEPT

THE VEHICLE: "Today on the farm," aired Saturdays at 7 a.m. in each locality on more than 120 NBC tv stations. Popular singer Eddie Arnold hosts a format including farm and general news, women's features

THE ADVERTISING GOALS: To reach the farmer and his wife on behalf of company's tractors and combines with a 52-week campaign estimated to cost more than \$2 million—a farm advertising innovation

This year may mark the latest significant milestone in farm broadcasting—major network tv programming for the farmer.

Instigators of this new farm advertising concept are Massey-Ferguson, world's largest manufacturer of tractors and self-propelled combines, the network sponsor, and its agency, Needham, Louis & Brorby, Chicago.

specialized farm market which is highly diversified both geographical-ly and seasonally?

• From a dollar point of view, is network tv a practical means of reaching the shrinking farm market?

• Will the farm family watch television at 7 a.m. on a Saturday?

Although Massey-Ferguson and NL&B acknowledge their 52-week

ly more than 120 stations had cleared.

NBC's *Today* has had some bearing on Massey's sponsorship of *Today on the Farm*. An NBC TV survey of the *Today* audience, Monday through Friday, indicates that 13% of its viewers are farmers.

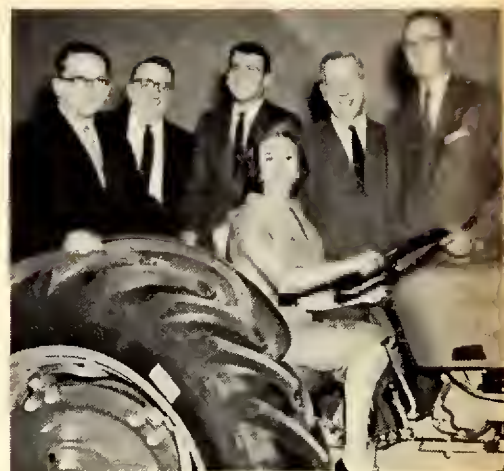
But the element of risk involved in this farm-network pilgrimage is well recognized by the client and the agency alike. According to George W. Oliver, NL&B v.p. and Massey-Ferguson account executive, "Our faith in the outcome of *Today on the Farm* is not based primarily on any surveys or on any guaranteed audience for the 7 a.m. Saturday time slot. Although we expect to pick up some of the *Today* audience, we hope to build our own substantial following by offering the farmer a new dimension in entertainment and in graphic, concise information not previously available to him in any other medium."

Integrated into a variety format, and hosted by Eddie Arnold, *Today on the Farm* features Alex Drier providing national, international and political news, with Carmelita Pope covering the woman on the farm.

Farm flavor is given also by Mal Hanson, a former RFD (WOW, Omaha) who handles farm features via filmed interviews with agricultural experts around the country who demonstrate the latest techniques and developments in crop and livestock progress.

John Scott Keck, NL&B v.p. and director of tv/radio programing, has this to say of the show. "The prime purpose of *Today on the Farm* is not to educate the farmer but to present entertainment and authoritative information appealing to the entire farm family. Future Farmers of America and 4-H activities will be highlighted, along with features of interest to the farm wife. It is not Massey's intent to duplicate daily farm market reports or to re-hash last week's news. It *does* intend to demonstrate up-to-the-minute progress in all phases of agriculture for increased farm production."

To stimulate enthusiasm and create excitement at the regional and branch managerial level, a new promotion within the Massey-Ferguson organization was arranged to announce plans for the show.



NET TV SHOW sponsored by M-F is *Today on the Farm* via NBC. At left: (l to r) James G. Cominos, v.p., tv-rad. prog., NL&B, Cgo; Bob Aaron, NBC net day prog. mgr.; Star Eddie Arnold; S. S. Roberts, gen. mgr., adv., sles. prom., M-F. Above: Women's angles are handled by Carmelita Pope. With her, (l to r) Ward Dworshak, M-F mrktng. dir.; J. A. Wickizer, M-F gen. sles. mgr.; Sidney Wal-lach, M-F ad mgr.; J. S. Keck, v.p., tv-rad, prog. dir., NL&B; G. W. Oliver, v.p., NL&B

A closed circuit telecast originating from NBC Chicago in September was beamed to 27 regional and branch managers. On the set for this "teaser-cast" were 27 vacant chairs, each one bearing the name of a man in the closed circuit audience. Roberts invited them to Chicago the following week to witness "an important event." It turned out to be a live preview of the show, and a tape was made for each manager to take back with him for use at district-dealer meetings.

At the audience level, the show was promoted by Eddie Arnold via personal appearances on other NBC programs, both radio and tv.

Since determining that network tv is the most effective route for them, Massey-Ferguson has, of necessity, drastically revised its ad budget.

"We'd like to be able to do some farm radio, too, this season," Roberts says, "but to accommodate our network tv commitment, we can't. In addition, we've had to dispense with such peripheral efforts as theater trailers, hand-out literature, P-O-P material, sales aids and promotions and color movies for dealer use."

Commercials used on the show are of two types, according to Roberts:

"Heart and product."

Heart commercials dwell on the good-life-on-the-farm theme, devoting nostalgic emphasis on the heritage of the land from generation to generation.

"To call the heart commercials 'institutional' is naive," says Roberts. "The best institutional ad is a good product ad, and vice versa."

Product commercials feature some dramatic cinagraphic effects of tractors at work, demonstrating product durability, pride of ownership.

At SPONSOR press time, *Today on the Farm* is completing its fifth week, and Stanley S. Roberts expresses high hope for its future: "We fully expect our network effort to help us continue increasing Massey's share of market which has risen steadily for the past three years. We attribute much of the gain to our previous network advertising. And we expect to break more patterns as well as create new ones—new patterns in farm viewing habits. We feel there's no medium so dramatic as television, and that our audience will be built on this premise: The farmer will feel he's missing something vital if he doesn't watch *Today on the Farm*."

Total farms are dwindling but acreage and value are rising*

	Number of farms	% Farm to total land	Av. farm in acres	Dollar Value Per farm	Per acre	Average age	Income exceed- ing farm prod- ucts sold
<i>Col.</i>	33,390	58.4%	1,162.4	\$58,417	\$ 55.43	48.9	\$ 8,812
<i>Conn.</i>	8,292	28.2	106.7	43,387	421.05	52.8	3,647
<i>Ida.</i>	33,667	28.7	451.6	48,114	127.25	48.7	10,239
<i>Ill.</i>	154,640	84.7	196.1	64,076	319.05	49.4	35,765
<i>Ind.</i>	128,160	80.4	145.2	40,006	266.29	50.7	49,914
<i>Iowa.</i>	174,707	94.3	193.6	49,883	252.26	47.6	22,883
<i>Kans.</i>	104,345	95.5	480.6	49,095	100.56	50.4	24,742
<i>Me.</i>	17,360	15.5	177.5	14,620	82.93	52.0	8,663
<i>Mass.</i>	11,178	22.7	102.2	30,037	304.55	53.2	4,877
<i>Minn.</i>	145,662	60.1	211.4	33,373	154.81	48.1	27,262
<i>Mo.</i>	168,673	74.9	196.6	21,706	110.46	51.6	63,008
<i>Mont.</i>	28,957	68.7	2,214.3	71,593	36.95	48.9	5,861
<i>Neb.</i>	90,475	97.4	527.8	47,804	88.76	48.0	10,228
<i>Nev.</i>	2,350	15.6	4,669.5	107,840	37.99	49.9	926
<i>N. H.</i>	6,542	19.5	171.9	18,013	106.29	52.8	3,624
<i>N. Y.</i>	82,355	44.0	163.8	23,128	143.60	50.9	29,638
<i>N. D.</i>	54,928	93.3	754.9	39,551	52.22	46.9	4,639
<i>Ohio</i>	140,353	70.6	131.9	32,704	244.73	50.9	59,819
<i>Ore.</i>	42,573	35.1	507.0	41,684	93.80	51.3	21,622
<i>R. I.</i>	1,395	20.4	98.9	32,433	418.34	52.7	567
<i>S. D.</i>	55,726	92.2	804.7	41,610	52.37	47.4	6,077
<i>Utah</i>	17,811	24.1	712.4	39,714	72.18	50.1	8,484
<i>Vt.</i>	12,099	49.6	243.4	19,606	80.34	50.4	3,880
<i>Wash.</i>	51,575	44.0	363.9	44,018	148.74	50.3	26,244
<i>Wis.</i>	131,215	60.4	161.2	21,288	131.78	48.8	30,072
<i>Wyo.</i>	247	63.1	7,004.0	119,697	18.56	52.4	61

*Source: Dept. of Commerce, 1959 Census of Agriculture for 26 of the 50 states on which analyses have been completed. Average age is for the farmer head of household. Last column gives total farms in each state which report an extra income exceeding monies grossed from sale of farm products.

FARM MARKETING

Number of commercial farms in key markets and what they produce*

	TYPE OF FARMS (does not include general commercial or non-commercial farms)						Total commercial farms
	Field crops	Vegetables	Fruit-nut	Poultry	Dairy	Livestock	
<i>Col.</i>	8,238	360	629	465	2,142	11,297	26,152
<i>Conn.</i>	323	197	184	1,472	2,416	248	5,381
<i>Ida.</i>	8,202	126	263	245	5,521	5,958	25,575
<i>Ill.</i>	58,795	513	450	1,117	11,217	42,476	123,305
<i>Ind.</i>	26,804	517	230	3,146	10,866	32,456	83,930
<i>Io.</i>	31,251	122	65	1,814	11,363	96,182	154,330
<i>Kans.</i>	40,045	136	45	549	5,201	30,219	83,100
<i>Me.</i>	2,478	162	407	2,245	3,257	339	9,791
<i>Mass.</i>	254	403	564	1,563	2,808	433	7,154
<i>Minn.</i>	28,441	312	85	2,273	43,225	28,240	120,324
<i>Mo.</i>	26,529	147	293	2,179	16,524	52,688	106,685
<i>Mont.</i>	9,685	20	91	112	1,111	10,870	23,524
<i>Neb.</i>	31,267	55	25	418	2,350	38,506	80,850
<i>Nev.</i>	62	22	.....	31	159	1,056	1,621
<i>N. H.</i>	35	51	113	888	1,798	238	3,418
<i>N. Y.</i>	2,524	1,664	2,694	3,677	39,089	2,827	56,728
<i>N. D.</i>	28,684	.....	1	232	2,294	14,212	50,415
<i>Ohio</i>	21,524	762	878	3,052	22,196	24,580	85,035
<i>Ore.</i>	3,320	852	2,744	1,436	3,439	6,176	22,795
<i>R. I.</i>	46	76	35	284	420	45	1,086
<i>S. D.</i>	6,353	10	.....	339	2,617	36,099	49,687
<i>Utah</i>	919	95	259	690	2,665	4,851	10,944
<i>Vt.</i>	43	25	67	259	7,928	417	9,137
<i>Wash.</i>	7,107	820	4,520	2,017	5,933	4,560	28,152
<i>Wis.</i>	3,131	788	481	1,557	86,338	9,950	106,703
<i>Wyo.</i>	.....	.....	.....	.....	.....	211	217

*Source: Dept. of Commerce, 1959 Census of Agriculture. Figures cover actual number of farms reporting.

Key states show percent of specially equipped farms is rising*

	NO. OF FARMS	IN NUMBER OF FARMS REPORTING				
		TELEPHONE	HOME FREEZER	TRUCKS (MOTOR)	TRACTORS	CARS
IDAHO						
1959	33,667	27,452	22,460	27,104	28,760	30,242
1954	38,740	26,133	16,718	27,240	30,807	32,960
ILLINOIS						
1959	154,640	128,270	108,169	99,592	138,437	141,890
1954	175,543	129,400	89,662	91,391	147,890	152,194
INDIANA						
1959	128,160	106,546	89,133	76,147	109,835	113,940
1954	153,593	110,756	77,342	69,645	119,898	131,219
IOWA						
1959	174,707	160,213	115,172	92,432	158,765	165,672
1954	192,933	168,414	78,618	80,073	169,749	178,203
KANSAS						
1959	104,345	87,360	54,478	83,329	92,490	94,925
1954	120,167	89,936	36,493	84,485	102,749	105,038
MINNESOTA						
1959	145,662	114,122	92,333	87,419	134,216	135,665
1954	165,225	112,896	63,754	80,433	147,665	151,396
MISSOURI						
1959	168,673	111,757	83,846	95,469	127,363	133,806
1954	201,614	106,306	51,117	87,797	128,971	142,360
NEBRASKA						
1959	90,475	72,559	57,012	63,933	81,908	85,123
1954	100,846	73,132	37,488	60,239	89,509	92,681
NEW YORK						
1959	82,355	74,225	53,917	47,573	72,998	73,160
1954	105,714	87,643	50,421	53,745	84,302	89,695
NO. DAKOTA						
1959	54,928	36,033	36,567	48,366	51,929	51,387
1954	61,943	28,359	25,195	49,950	58,033	55,872
OHIO						
1959	140,353	113,789	90,334	69,894	120,028	125,194
1954	177,074	126,868	79,423	69,010	137,657	151,647
OREGON						
1959	42,573	35,954	27,452	30,368	35,124	37,251
1954	54,441	38,615	22,682	33,510	40,353	46,271
SO. DAKOTA						
1959	55,726	40,018	33,943	39,086	50,960	51,759
1954	62,520	37,394	21,850	38,485	57,025	56,917
WASHINGTON						
1959	51,575	44,056	31,520	37,226	42,592	46,257
1954	65,175	48,164	24,214	38,643	45,903	55,835
WISCONSIN						
1959	131,215	103,833	87,047	79,785	121,756	122,586
1954	153,558	103,139	64,569	78,710	135,851	139,369

*Source: U.S. Census of Agriculture, 1959. Five equipment items were selected as representative of number of farms reporting ownership in 1954 and 1959. A total number of farms reporting any item, such as tractors, may be down but proportionate ownership is higher if related to the total number of farms. Thus tractors have an 85% saturation in '59 compared with 79% in '54 even though the actual number of farms reporting ownership declined. The total number of farms have declined significantly in this five-year period.

now more than ever Keystone makes sense and dollars too



here's how:

1

Keystone has 1115 locally programmed radio stations covering 54% of all radio homes in the U.S.A.

2

Keystone has 86% coverage of all farm markets in the country.

3

Keystone offers plus merchandising tailored to your campaign needs at no cost to you.

4

Keystone covers Hometown and Rural America at the lowest cost.

*Write for our complete station
list and our farm market survey.
They're yours for the asking.*



San Francisco
57 Post St.
Sutter 1-7400

Detroit
Penobscot Building
WOodward 2-4505

Los Angeles
3142 Wilshire Blvd.
Dunkirk 3-2910

New York
527 Madison Ave.
Eldorado 5-3720

Chicago
111 W. Washington
State 2-8900

What makes a good agency tv commercial

Rollo W. Hunter, v.p. & director of tv/radio, *Edwin Wasey, Ruthrauff & Ryan, Inc.*, New York

A good agency tv commercial producer is trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, brave, clean and reverent. Outrageous? Let's run down the list:

These unsung paragons have to



He knows copy, has spent a better part of his career behind a typewriter

possess unshakable trustworthiness, resisting anything redolent of kick-back. They also need fierce loyalty to clients, forsaking their buddies in production houses and performing circles. They have to be helpful, friendly, courteous, and kind when these attributes apply to their relationship with clients. In reverse, they have to know when and how to get tough in behalf of those clients.

Obedience, in this context, means biting your tongue to repress views opposed by the boss, at least until you can get him alone. Cheerfulness, even optimism, is required when you've just gone into golden hours on the fiftieth take of a three-second scene. A keen sense of thrift is essential. Money rolls out like the tide in television and it takes firm control to keep costs down. Art sometimes blinds producers to the realities of money.

Acts of bravery are common in the life of a producer. He must have the guts to exercise his own judgment, though it be at variance with copywriters' opinions. I believe that a producer does a better job if he has spent part of his career behind a typewriter.

"Keep it clean" is the rule this season. A producer has to conquer temptations to rig product demonstrations.

No deceptions or photographic weasels allowed, even to save shooting time.

Last on the list, a little reverence for the advertising business itself doesn't hurt. There's something disgusting about the producer who knocks the business that feeds him.

A producer has to know a lot more than superficial nomenclature to operate with authority in film and videotape. He needs taste and, above all, judgment to apply in wide range—props, costuming, timing, editing, and especially music. There's no room for the tin ear. This all-around man must also be at home with the various codes and guild contracts. He carries heavy responsibilities and shouldn't be thought of as some odd-ball operating apart from the mainstream of advertising. He has to be pretty much of a true blue scout or he's out.

Gordon Webber, v.p. & director broadcast commercial production, *Benton & Bawles, Inc.*, N. Y.

I have been observing during the past year what I believe to be the beginning of a revolution—at least an underground stirring—in agency attitude toward television commercial production.

A new concept of commercial production, it seems to me, is beginning to emerge. And this new concept is



He should be as interested in sales as film festival awards

encouraging, even demanding, the birth of a "new man" in advertising—a new kind of agency commercial producer.

Let me describe what I regard are the nine attributes of this "new man"—this paragon who is at the center of the production revolution, and who

can be a key figure in the search for cliché-busting television advertising.

1. First of all, he is an advertising man. He understands the marketing and copy objectives of his brands and is just as interested in the sales effectiveness of the commercials he produces as he is in the film festival awards they may win.

2. He is imaginative and creative. He has ideas of his own and commands the respect of both copywriters and art directors.

3. He has a strong visual sense. He sees and thinks in terms of moving scenes and pictures. This may mean that he also has an interest or background in drama.

4. He is a film and videotape technician. He understands the basic tools and language of his craft.

5. He knows music, if not as a performer, then as an appreciator. He understands that music is often the "third column" in a commercial (picture, words, music) and he knows how and when to use it effectively.

6. He is an administrator with an equal regard for the figures in his budget as for the figures that turn up in his casting sessions. Creative he may be. But if he lets the budget get out of control, he and the account can end up in disaster.

7. He is a worrier. A man who worries, cares. And you have to care a great deal—every day—to produce superior television commercials.

8. And finally, he has taste—that vital, infinitely hard-to-define ingredient found in the best commercials. You can't describe it, but you know when it's there, and worse, you know when it's not there.

William La Cava, v.p. & supervisor of commercial tv, *Cunningham & Walsh Inc.*, New York

What every producer has to be is a creative organizer, a diplomat, and preferably a combination man of one form or another; i.e., artist, writer, photographer, editor. In fact, one of the best agency producers that I

producer?

know of started as a singer. There are no college courses on "Becoming A Good Producer." This is one of the few professions in which it sometimes seems a requirement that you come from other professions, usually, however, in the allied fields.

As an outstanding producer, one must not only have the above background, but the added spark of inspiration, for instance—inspiring studios and their crews by *almost* becoming a member of their organization until the completion of the job. The producer must be able to interpret creatively, to know what the public will derive from the message.

Certainly awareness of cost, the limitations of film versus tape, sound, and familiarity with the latest techniques are important factors, but this

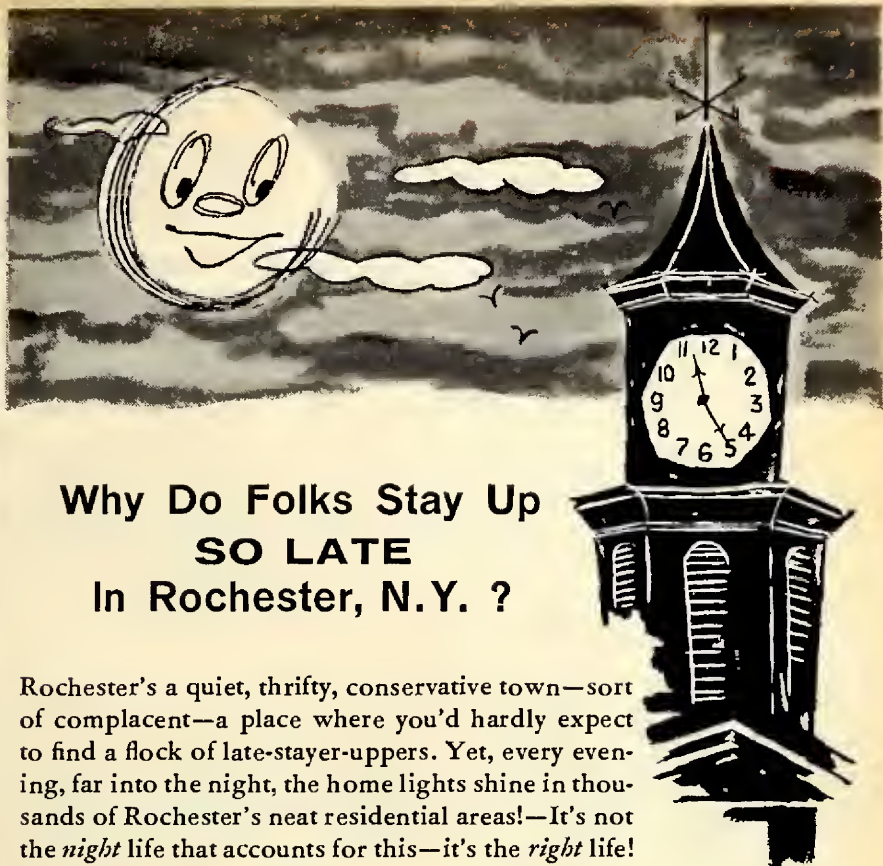


Staging, direction, a creative bent more important than being good technician

knowledge does not necessarily make a good producer. Staging, direction, a strong tendency toward the creative instead of the business or technical end are, in my opinion, far more important in his make-up.

In too many cases, commercial producers have a variety of assignments, ranging from broker to bookkeeper, with only a small proportion of their over-all time actually spent on creative staging and direction. Because of these varied assignments, producers are hired and promoted on their abilities as coordinators, technicians, their knowledge of union codes, and their skill as negotiators. I feel that this is a waste and can be eliminated.

Look upon the commercial producer as a creative interpreter who takes the written word and, with inventive staging and continuity, presents to the client the finest possible job.



Why Do Folks Stay Up SO LATE In Rochester, N.Y. ?

Rochester's a quiet, thrifty, conservative town—sort of complacent—a place where you'd hardly expect to find a flock of late-stayer-uppers. Yet, every evening, far into the night, the home lights shine in thousands of Rochester's neat residential areas!—It's not the *night* life that accounts for this—it's the *right* life!

It's those Wonderful

FEATURE FILMS

EVERY NIGHT AT
11:25

Never—no *never*—has there been such a brilliant, star-studded array of late-evening entertainment as that offered by our Fall Festival of Feature Films! Great dramas! Great stars! Great entertainment!—And *a great opportunity for smart buyers* who grab up the golden spots within this super-selling program structure! Write, wire or telephone today!

CHANNEL 10
ROCHESTER, N. Y.

(WVET TV • WHEC TV)

EVERETT MCKINNEY INC.

THE BOLLING CO. INC.

AIR BUYERS

(Continued from page 2)

point-of-purchase material give products such as Lady Borden ice cream and L'Oréal nylons from 20-30% greater sales than areas without the extra push."

Len Stevens, radio tv director, Weightman Inc., Philadelphia:

"A radio station's merchandising has on several occasions definitely moved merchandise for several of our food accounts. The station expended much effort to see that promised displays were actually delivered."

BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...



When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

WLIB

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK.

Merchandising is a far greater factor in radio than in tv, according to NBC. This was evidenced in responses to the question, "In order to increase distribution (or for any reason), have you ever bought on the basis of merchandising first, audience second?" Over one-third (38%) replied yes to this question for radio while less than one-fifth (19%) answered yes for tv.

Since the second most valuable activity (see chart page 31) is "calls on the trade" it would stand to reason panelists would be in favor of having a merchandising specialist on the station staff. Almost eight out of 10 respondents (78%) stated that they would recommend that stations (radio and tv) employ such persons to make calls.

Only 55% of the respondents do not object to having a station merchandising specialist contact their clients with regard to a schedule, while 43% definitely do not want to have their clients contacted.

In summarizing the purpose of the NBC study, Dick Close, vice president, NBC Spot Sales, said: "Merchandising is a dilemma for both the broadcaster and the buyer. It is for the broadcaster because he is in competition for advertising dollars with other media, all of whom use merchandising as one weapon to help create sales for advertisers. And merchandising, properly executed, can certainly help in this respect. The dilemma arises, I believe, in determining how much merchandising support a station can provide and still make a reasonable profit. On the other hand, the buyer is caught in a dilemma because he must equate merchandising support with advertising value—and these two factors change with each of his clients."

N. Y. TIMES

(Continued from page 34)

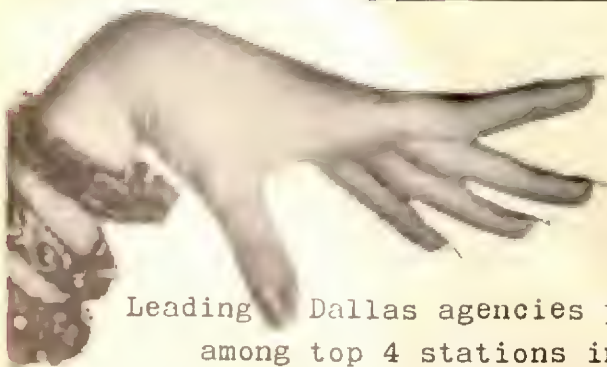
in the style so familiar to listeners everywhere (ANNCR: "Here is famous actress X with a word about Y." ACTRESS: "I love Y because . . ."). "We felt our celebrities should be interesting people making interesting conversation about something they'd just read in the paper—it so happening that that paper was the *New York Times*," noted Bellaire.

After *Times* promotion chief Irvin Taubkin gave his o.k. Mercer & staff, including copywriters Peter Beach, Paul Murphy and their successors, Bill Fuess and Edgar Marvin, called up celebrities all over town. "We'd ask them if they'd read the *Times*. With those who didn't, we dropped the matter there and then." With readers, a date would be made, either at cocktails, supper or in their dressing rooms. "We'd chat, amiably," Mercer says, "and since none of us knew shorthand, we had to become rather vain about our memories." After the interview, the boys would dash back to their typewriters, bat out a rough draft (adhering as much as possible to the conversational style of the celebrity) and return for a second session.

It didn't take long for these spots to catch on, and to acquire a large and dedicated following by people who actually wrote the *Times* to applaud its nerve. And sometimes, nerve is just what it took. For example, in turning the live mike over to Andy ("No Time for Sergeants" and "Destry Rides Again") Griffith the incumbent *Times* management may have pictured the late Adolph Ochs and Carr Van Anda turning in their graves:

ANNCR: Andy Griffith for the *New York Times*.

GRIFFITH: I am happy and honored to have this opportunity to speak to you fine folks today about the *New York Times*. I mean boy this here is a real newspaper and on a par with my hometown newspaper, the Mount Airy, North Carolina, *Times*. To look at the *New York Times* is so satisfying. Them pretty headlines. And all that handsome punctuation that the boys worked so hard to learn. I tell you the *Times* can do more with a semi-colon than any paper I know. And when you see a man studying the *Times* you know he's doing some- (Please turn to page 53)



Leading Dallas agencies place **KvIL** among top 4 stations in total market and in top 2 for quality market!

*National and regional buys
in work now or recently completed*

SPOT BUYS

TV BUYS

Ocean Spray Cranberries, Inc., Hanson, Mass.: Schedules for its holiday cranberry promotion begin early November, in about 30 markets. Eight-week placements are for day and night minutes, 15-30 per week per market. Buyer: John Neilan. Agency: BBDO, New York.

Chun King Sales, Inc., Duluth: New schedules on its food products start mid-November. Moderate frequencies of day and prime night minutes are being bought. Buyer: Betty Hitch. Agency: BBDO, Minneapolis.

Lionel Corp., New York: Going into 30-35 markets in November and December with the pre-Christmas drive for its toys. A 30-minute promotion film is being placed to reach kid and family audiences, and minutes and 20's in kid shows are also being bought. Buyer: Jerry Rettig. Agency: Grey Adv. Agency, New York.

Minute Maid Corp., Orlando, Fla.: A number of new markets get schedules for its frozen orange juice starting in November. Day and night minutes and chainbreaks are set to run through the end of April. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., New York.

Pan American Coffee Bureau, New York: Schedules will start next month in about 30 markets. Day and late night minutes are being used for four weeks, 10-15 spots per week per market. Buyer: Hope Martinez. Agency: Grey Adv. Agency, New York.

Lever Bros. Co., New York: Testing a number of new products. Out of J. Walter Thompson Co., New York, schedules are being run on Starlight Shampoo, Reward detergent, and Mrs. Butterworth's Syrup. Dick Nybord is the buyer. Other test placements are on Summer County margarine, through SSCB, New York. Mike Cambridge buys.

Procter & Gamble Co., Cincinnati: Radar, a new hair tonic, is being tested in five markets. Fringe minutes are being scheduled for an indefinite period. Lou Cappazoli, broadcast supervisor, buys. Agency: J. Walter Thompson Co., New York.

RADIO BUYS

Borden Foods Co., New York: Additional money is going into Borden's Instant Coffee for November. Filling-in is for two to four weeks using traffic minutes, in about 40 eastern markets. Buyer: Lou Bullock. Agency: DCSS, New York.

Ceribelli & Co., Fairlawn, N. J.: Buying traffic and day 30's on Brioschi, ranging from 10 to 50 spots per week per market. Schedules start 26 November for six weeks in about 30 markets. Buyer: Mary Dowling. Agency: Ellington & Co., New York.

CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
Shows like *Maverick*, *Cheyenne*, *The Real McCoys*, *Sunset Strip*, *Hong Kong*, and *The Untouchables*.
- **The Best of NBC**
Programs like *Wagon Train*, *The Price is Right*, *Huntley-Brinkley News* and *Perry Como* . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn.

The #1 night-time
station in
Chattanooga!

TV RESULTS

AUTOMOBILES

SPONSOR: Hansen-Mac Phee Engineering Co., Inc.

AGENCY: Direct

Capsule case history: The Hanson-Mac Phee Engineering Co., Inc., Volkswagen distributors, felt it had a tough fight on its hands in 1960 because of the new American compacts. Foreign car sales were declining for all makes in northern New England as well as nationally, and the distributor needed tv exposure that would give it wide coverage in Vermont, New Hampshire, and Maine. It bought a schedule on WMTW-TV using a weekly ski show in winter and the *Let's Play Golf* show in summer, in the Wednesday night 10:45 slot. Both programs successfully maintained interest and enthusiasm for Volkswagen cars and trucks. Not only did they stop any dent by the American compacts, but dealer volume increased 60% to 70% over 1959. "These results were accomplished because of high quality programing, the large audience of men reached, and WMTW-TV's outstanding promotional activity," said John C. Dowd, the distributor's ad manager. "We have renewed for the coming season."

WMTW-TV, Portland-Mt. Washington

Programs

CAMERA STORES

SPONSOR: Schilling Sales Co.

AGENCY: J. G. Sullivan Co.

Capsule case history: The Charles W. Schilling Co., a camera retailer in South Bend, hesitated to sponsor the weekly *Bishop Sheen* program on WNDU-TV because it felt it would be difficult to integrate the commercials. It had never used tv before and was cautious about placing advertising that would offend viewers, in a market where it already had an established reputation. But working with its agency, the J. G. Sullivan Co., a soft-sell presentation in keeping with the dignity of the program was created. Results from sponsorship were immediate: hundreds of letters the first week alone expressing thanks for bringing the show to the area, and proof of the advertising value was that viewers came from even distant points covered by WNDU-TV to mention their appreciation and make purchases. "Our sponsorship of the *Bishop Sheen* program has become one of our most effective campaigns," said Charles Schilling, "giving us unprecedented sales from the entire Michiana market."

WNDU-TV, South Bend, Ind.

Program

DEPARTMENT STORES

SPONSOR: Moran's Department Store

AGENCY: Neigher-Scott-Shaw

Capsule case history: With tv's continuing battle to woo traditional newspaper advertisers, WHNB-TV recently succeeded in the toughest sell of them all, the department store. Selling the Neigher-Scott-Shaw ad agency of Hartford, Conn., on giving tv a whirl for its client, Moran's Department Store, the station hoped to break down with a test campaign the resistance against broadcast usually put up by department stores. Results were better than ever hoped for, with the test producing record-breaking sales for Moran's. The advertiser made an immediate decision following a week of business newspapers had never been able to produce. "Moran's has decided to drop all newspaper advertising and to continue use of your station exclusively," reported Harold J. Shaw of the Neigher-Scott-Shaw agency. "The store's advertising cost on WHNB-TV, in ratio to volume, is the lowest it has ever experienced. We are completely sold on broadcast as the best way to sell merchandise in this market."

WHNB-TV, Hartford-New Britain

Announcements

GASOLINE & OIL

SPONSOR: Webaco Oil Co.,
Cities Service distributor

AGENCY: Hart-Conway

Capsule case history: The Webaco Oil Co., distributor of Cities Service products for a six-county area in the Rochester New York, market, has sponsored the *City Edition News* show on WVBTV-TV for more than four years. Joseph P. Brown, of the Hart-Conway advertising agency, reports that during this period, "*City Edition News* has played a major part in building Webaco sales for Cities Service gasoline fuel oil, and accessories. The program's audience has increased from a nine rating to around a 22 since initial sponsorship." The segment's prestige and respect has grown consistently in the Rochester market, and solid sponsor identification has been a key factor in sales for Webaco and dealers in the distributor's area. "Special announcements bring Webaco's dealers immediate response after the program," Brown says. "The *City Edition News* is an integral part of its advertising, and we consider the program the best to buy in Rochester in terms of both cost and sales results."

WVBTV-TV, Rochester

Newscast

(Continued from page 50)

thing good for himself. Boy I'm telling you this Times is a real stomper. Now let me wind up by pointing out what I think is the clinching argument in favor of this here paper. The Times is published—now would you believe it?—seven days a week. Read the New York Times friends. It's much more interesting. And if you can't read, git it anyhow. It'll make you look important.

"There seemed to be no end to willing candidates," Mercer recalls, adding that occasionally, talent agents called up the Times to ask that their client be used. "Each person had something distinctly personal to say about the Times," Mercer explains. Celeste Holm told of wrapping her Xmas gifts in back issues of the Times to send to expatriate New Yorkers; Rod Serling liked the tv reviews; Meredith Willson told of reading the smash reviews of his "Music Man" hit, and so forth. When the Times sponsored local baseball and pro football, it brought to the mike a number of sports personalities.

"We even launched a sideline series we called 'unknown readers,'" Mercer says, "calling upon people like my neighbor in Jersey, who's a wall-paper salesman and Times fan."

More recently, as the novelty began to wear off the testimonials BBDO tried another offbeat tack. In the suburbs, it placed a series of commercials that consisted of mythical letters to the editors ("... my world is no bigger than a station wagon windshield," complained the harried housewife, whereupon the announcer urged, "widen your windshield ... wake up to the Times"), and commercials that were nine-tenths sound-effects. And, possibly to remind the readers that the Times wasn't as *avant-garde* as all that, BBDO keyed to the G.O.P. and Democratic conventions "historical vignettes" that revealed the Times to be "the paper of record" at all conventions dating back to when Lincoln was nominated.

"We haven't begun to exhaust all the possibilities that still lie before us," Bellaire said the other day. "This is one of those dream accounts in advertising, where the product is continually changing. It is virtually impossible to become bored with the Times—either reading it, or writing about it."



"Brawnski Will Be Big In The Media Department"

Sharp lad that Brawnski . . . he'll join the agency schooled in basic market facts. Obviously he knows that South Bend has a higher per household income (\$7,553*) than any other Indiana Metro Area . . . that it ranks \$1,426* above the state average.

While a rich market by itself, South Bend is part of a total 15-county area with buying power in excess of \$1.7 billion*! You can't afford to penalize your sales efforts in a market of this scope . . . it calls for an all-out aerial offensive! And no station reaches South Bend aeriels like WSBT-TV!

The nation's oldest UHF station, WSBT-TV has dominated this market since its opening day. Year after year it delivers 45% share of sets in use with top CBS programs and popular local shows.

Don't fumble sales potentials in the big South Bend market. Get the latest signals from your Raymer man.

*Sales Management 1960 Survey of Buying Power

WSBT-TV

SOUTH BEND, INDIANA

Channel 22



ONE OF CBS' HIGHEST-RATED STATIONS

Ask Paul H. Raymer, National Representative

It's a habit...



watching **KMJ-TV** in **FRESNO** (California)

Most Fresno farmers wouldn't let *any* chore keep them from watching their favorite farm program, **TODAY IN AGRICULTURE**. KMJ-TV sends reporters and photographers into the field to gather this farm news *direct*. And with approximately 30,000* farms in the KMJ-TV area, the program's popularity is easy to understand. Just another reason why KMJ-TV has such a high degree of viewer loyalty.

*Sales Management's 1960 Survey of Buying Power



THE KATZ AGENCY, NATIONAL REPRESENTATIVE

WASHINGTON WEEK

31 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

RKO and Hartford Phonovision president Thomas F. O'Neil made a firm pledge to the FCC that the company would not only refuse to bid against free-tv for attractions but would refuse anything which could be sold to free-tv.

He also forecasts a loss of \$1 million for his company if the FCC approves the three-year pay-tv test he seeks.

NAB's Charles Tower had a rough time as his intended testimony was tossed out by the FCC on grounds that it was a general attack against the system rather than testimony on the issues in the current proceedings.

FCC chairman Ford noted that the commission has already decided there should be a test of the system and solely at issue now is whether the RKO application meets specifications set down.

Tower offered a new presentation alleging injury to Hartford tv stations.

Motion picture exhibitor Marcus Cohn set down the basis for a contention that approval of the bid by RKO, would still control some motion pictures, would violate the anti-trust laws under the Paramount case precedent.

A fascinating guessing game arises out of a conviction among leading Washington politicians to the effect that debates between presidential candidates are doomed to become a one-time wonder.

This is held to be true for two reasons: (1) Republicans are dissatisfied, not so much with the showing made by their man, as with the fact that Sen. Kennedy has gotten much free tv time; (2) Republicans traditionally have more money to spend on campaigning and feel the debate technique has neutralized that advantage. They feel Nixon was by far the better known candidate, and the appearance of the two men on the same tv saturation platform has acted to neutralize that advantage, also.

Then, regardless of which man is elected, these leading national politicians are of the firm opinion that four years hence the incumbent president is going to be in no mood to climb down from his position of White House advantage for an even-up free-for-all.

All of this adds up to a conviction among the men who should know best that the networks may offer free debate time in wholesale lots, but will find it impossible to bring the candidates together.

Election of a Democratic president to go with the Democratic Congress could further cool the ardor of Congress for probes of the FCC and other regulatory agencies.

There are no plans now for sweeping probes of the sort carried on by Rep. Oren Harris, chairman of the House Commerce Legislative Oversight subcommittee, and the subcommittee is currently slated for the discard.

Harris has promised to hold hearings next year on whether networks should come under direct regulation by the FCC. However, these are to be held by the permanent House Commerce Communications and Power subcommittee. Nor do they appear in advance to be much more than a routine followup to the special subcommittee's final report, without too much real effort to pass a law requiring such regulation.

FILM-SCOPE

31 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Nothing makes media as promotion-conscious as owning a piece of the tv property they're promoting.

Take the case of ITC's Best of the Post, based on stories in the Saturday Evening Post; the series is owned in part by Curtis Publishing.

The Post went all-out, providing a selective edition spread on 27 August and adding many tune-in ads in specific markets as the show premiered.

Wholesale news dealers' trucks sprouted posters in Chicago, and stack inserts went into copies of the magazine at over 8,000 New York and Chicago outlets. (Despite good reviews, the show's New York premiere on WABC-TV earned only 3.4 on 22 October, against CBS Films' Brothers Brannagan's 20.3 Arbitron on WCBS-TV.)

The Post was going so far to promote Best of the Post that it was even ready to consider it a factor in the allocation of its own tv money: "If we learned that a station in one of our markets was running the Post program, we'd probably put the spots for that market on that station," said BBDO account executive George Morris.

There was also a probability the Post's tv spot schedules would go right into the show itself in its scheduled markets, noted BBDO timebuyer Jack Van Sluys Maes.

(For latest sales reports on Best of the Post, see FILM WRAP-UP, p. 70.)

Whether syndication men face the coming months with optimism or pessimism, the facts are that new half-hour syndication business has been moving along at far from a pace that anyone could dub a standstill.

At least eight new shows now on the market in the half-hour category are selling and most have one or more major, regional deals to their credit.

Here are the latest sales totals of eight new shows:

SYNDICATOR	PROGRAM & TYPE	NO. MARKETS
CBS Films	Brothers Brannagan (detective)	122
	Deputy Dawg (animation)	83
CNP	Blue Angels (adventure)	122
	Jim Backus (comedy)	
Screen Gems	Two Faces West (western)	145
ITC	Best of the Post (drama)	133
Ziv-UA	Case of the Dangerous Robin (adventure)	181
	Miami Undercover (suspense)	18

Note the remarkable variety of program types represented in these current sales reports which don't even include national spot, renewals, re-runs, and programs other than half-hours.

Research men are putting adult animated comedy into their book of new program types making a hit this season.

Thus Screen Gems' The Flintstones (Miles Labs and R. J. Reynolds) on ABC TV, using animation in both the program and the commercials, could touch off a chain reaction.

An important factor is the show's integrated commercials, which employ the same animated characters to sell a product.

An all-animated show has obvious advantages for products such as Miles' brands, which have often used animation and special effects devices in their drug commercials, using fantasy to talk about an unpleasant subject.

Although Flintstones didn't elicit many critic's raves, it seems to be guaranteed a wide base of audience.

ABC Films is in the comfortable position of a syndicator with three network deals to its credit this season.

They are: Alcoa Presents, Ralston Purina's Expedition, and Electric Auto-Lite's The Racers (not yet scheduled), all on ABC TV.

Three other syndicators maintaining their network eligibility this season are: Ziv-UA, with Bat Masterson on NBC TV and Aquanauts on CBS TV, CBS Films with Angel on CBS TV, and CNP with Lawless Years on NBC TV.

These four, ABC Films, CBS Films, CNP, and Ziv-UA, all began as non-network distributors but are now selling to the tv webs as well.

Some good examples of how syndication can be used by institutional advertisers are provided by banks sponsoring CBS Films' Robert Herridge Theatre.

They are:

- Prudential Federal Savings (Harris & Love) of Salt Lake City on KSL-TV dropped the middle commercial entirely to preserve dramatic continuity and limited its opening and closing messages to institutional advertising and a description of forthcoming programs in its 18 October premiere.

In addition, the bank is scheduling the show as a prime time special.

- The Albany Savings Bank on WTEN-TV, is exploiting each show in the series for its special audience; it is scheduled every fourth Tuesday at 10:30 p.m.

- Citizen's Fidelity Bank and Trust Co. of Louisville on WHAS-TV, presenting the series weekly at 9 p.m. on Sundays, finds for the first time that it can promote a syndicated show of its own through teachers of English and drama in public schools, some of whom make it required viewing; the same bank previously used Gray Ghost and Liberace.

Stations and syndicators are coming to terms on some of the newer post-1948 feature film packages.

But there are still plenty of hold-outs in both camps: stations and station groups waiting for a buyer's market and distributors hoping the market will turn in their favor.

A roll call of outstanding hold-outs in both camps would identify the following: the CBS o&o's among the buyers, Columbia Paramount, and MGM among the producers.

Nevertheless, UAA, Seven Arts, NTA, Flamingo, PTI, and UA's Lopert have been active in selling post-1948's.

NTA's 61 for '61 package, for example, made 31 station sales during October. (For latest sales, see FILM WRAP-UP, p. 70.)

The international market is taking precedence over the domestic market in syndication in a few isolated but interesting cases.

Formerly domestic demand swept so far ahead of its international counterpart that shows were still selling abroad one, two, and three years after they went into domestic syndication.

But recently the international demand has boomed while the domestic appetite for film has been static and the result is that some shows are now first sold abroad or contracted to start first outside the U. S.

Canada, for example, recently bought CBS Films Robert Herridge Theatre and scheduled several Screen Gems network shows before any U. S. equivalent.

Australia, too, took precedence over the U. S. in buying Robert Herridge from CBS Films and in buying King of Spades and one other show from Ziv-UA's representative, neither of which is yet available in the U. S.

SPONSOR HEARS

31 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The management of J. B. Williams (formerly Pharmaceuticals, Inc.) is being urged by close advisers to give up its house agency (Parkson) and place its \$15 million budget among several agencies.

The argument: a house agency may have its commission-saving advantages—and that's moot—but it shackles itself creatively by having to depend on a single creative head to come up regularly with fresh copy ideas.

Ed Kletter is Parkson's No. 1 man. He replaced Ted Bergmann, now with Revlon.

ABC Radio has high ambitions about attracting lots of new affiliates with its new programing policy, specifically Flair.

In fact, it's predicting that the number will run around 50.

According to rep circles, Chicago has suddenly become a nest of agencies which stress in making new business pitches they can buy spot tv cheaper than others.

Three agencies are said to use this gambit frequently.

They tell prospective accounts they've involved formulas for buying which bring down the cost-per-1,000.

The rep counter this explanation with one of their own: these agencies seem to have developed a knack for working one station against another for bonuses.

One of the major tv reps is strongly advising his stations to decline to grant the usual demand for product protection in one area: cigarettes.

The stand he takes is that by sticking religiously to the status quo on protection the stations are making it easier for those networks that sell nighttime participations.

If you've ever wondered how they figure the sale valuation of a radio station, you can take it on the word of an expert, Howard Stark, who just brokered the sales of WINS and WMGM, both New York, for \$10 and \$11 million, respectively, there's no exact formula.

You can take such known factors as the market billings, the number of stations, the rating position of the station in question and its prestige and earnings, but there's still this question: how anxious is the prospect to buy into the market?

An old rule-of-thumb that might still apply: five times pre-tax earnings.

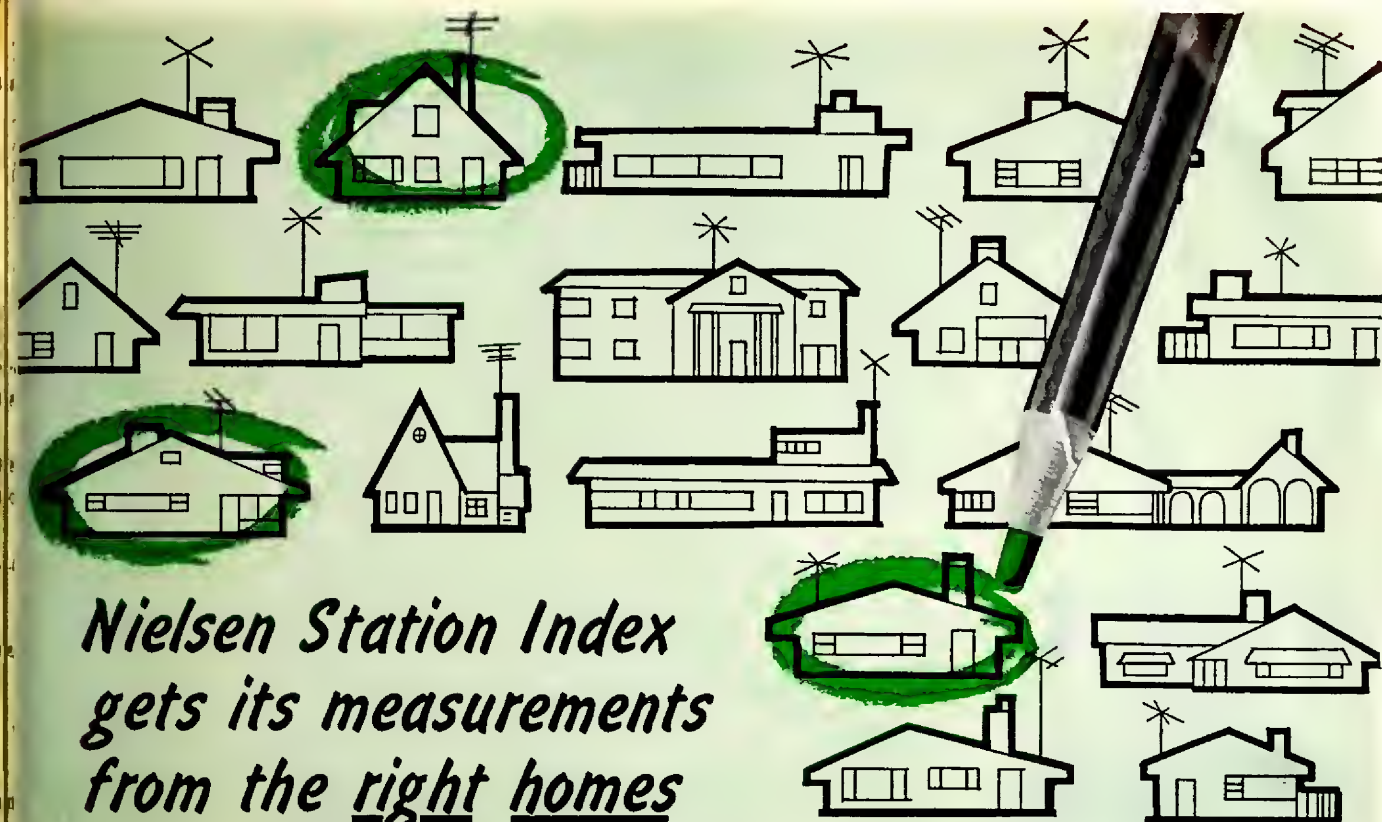
The cartoon gentry are sitting around waiting to see how viewers respond to the Flintstones before they rush into making pilots of their own for the 1961-62 season.

Reports out of Hollywood are they've already started to bandy ideas around with agency people. These series, of course, would be directed mainly at the adult level.

Have you ever heard of a corporation refer to its fiscal span and the crop year?

Well, that's the term of measurement used by General Mills.

It obviously relates back to the company's early milling days when it paralleled its operation with the wheat farming cycle.



Nielsen Station Index gets its measurements from the right homes

*Each NSI sample is a true cross-section of
the market area it measures...reflecting
family size and composition, household characteristics,
and other important data such as ownership of
automobiles, tv and radio sets.*

*Detailed proof of sample rightness is yours for the
asking. It is one reason why...*

NSI *is the only validated source of station
audience facts available today...*

*providing reliable information
for broadcast advertising decisions*



Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLLYCOURT 5-4400

NSI is a Registered Service Mark of A. C. Nielsen Company

FOR ALL THE FACTS

CALL...WIRE...OR WRITE TODAY

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRANKLIN 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MURRAY HILL 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAVENPORT 5-0021

SPONSOR AND MARKETS

(Continued from page 40)

liated farm stations covering an estimated 77% of the farm population. Edwin R. Peterson, senior vice president of KBS, reports on these two continuing patterns in farm ownership and farm-appeal broadcasting.

"Rather than having a number of small farms, we are gradually getting into a situation where farmers are absorbing more acreage so that ownership is getting less each year. This is because of specialized farm techniques which are resulting in the purchase of more machinery and equipment for each farm. Heretofore, a farm might have had one tractor, but now it is necessary for that same farmer to own two or three."

Therefore, predicts Peterson, "There should be an upsurge in the sale of farm machinery and equipment which should also apply to products associated with new modern methods of operation which require fertilizers, sprays and other materials for the protection of crops."

As for radio programing of the greatest appeal to the farmer and his family, he finds after surveying the Keystone stations that listening patterns remain fairly constant. "The best time to reach the farmer is early morning, when he listens to news, weather, farm reports and county agents. This also applies to the noon period (when he returns to the house for lunch). But early evening is also popular, and local sports reach a very large listening audience."

He emphasizes the fact, also, that out-of-house tune-in is a major factor as the farmer has installed radio receivers in barns and peripheral buildings and also frequently carries a transistor radio with him as he goes about his farm chores.

The changing patterns of farming and the advancing economic growth of the farmer and his property are alerting advertisers to seek out this rich market in new ways. More general product advertisers are moving into farm areas with tv and radio to sell consumer items—food and drug products, household and personal accessories, appliances, cars. It's estimated, for example, that one-third of all passenger cars sold are purchased by farm and rural householders. And the U.S.D.A. reports that farms now supply only 40% of their own food, compared with 60% in 1941 and with

an even higher 70% in 1923.

Marketing facts such as these mean an expanded market for consumer product manufacturers. But the potential is even more vast for manufacturers of such specialized farm products as fertilizers, feeds, machinery and equipment, building supplies.

Here are some of the more salient reasons they're using broadcast media:

1. Tv and radio are geared specifically to farm habits. Farm programs are concentrated in the early-morning period when the farm family arises, during the noon hour when it eats dinner, during the early evening hours when family members relax.

2. Broadcast farm directors know the character of the people in their coverage area and the nature of the farm problems. They tailor-make the "editorial" content as well as the commercial content to the needs of their audience.

3. They give the farmer updated information, both in the show itself and in the commercials, which help him do a better job and make more money.

4. And farm broadcasters are helping to bring city and country closer together psychologically by adding information for city people which gives them a better understanding of farm problems and their relation to them.

5. Station people cooperate extensively with professional and governmental agriculturists. For example, the USDA reports that in 1958 agricultural agents made 288,408 radio broadcasts and 18,584 telecasts. Demonstration agents in that same year made 81,076 radio and 6,490 tv appearances.

6. Local-level cooperation with wholesalers and retailers is meshed with sales and merchandising efforts with the advertising agency and advertiser so that the farm station director is the focal point in the local sales effort.

These many appeals are used by general product advertisers and by specialized farm market manufacturers in their dual appeal to the farmer as (1) a consumer and as (2) a producer.

Without exception, farm advertisers stress "news" in their advertising: news of important developments, new uses of an item, additional ways in



MITCH MILLER

Joining Mitch Miller and guests at his table can be a pleasant and profitable move for an advertiser. Listeners find the combination of Mitch, music, glittering guest stars and a no-holds-barred discussion of the entire entertainment world fascinating fare. This special "inside show business" flavor gives sponsors the inside track to a large and interested audience. In all radio, Mitch Miller is the kind of company you keep...

ONLY ON CBS RADIO

which the farmer and his family can improve their agribusiness methods and profits.

The major national advertisers in the specialized farm product areas range from chemicals (such as American Cyanamid and Merck) through trucks and tractors (such as General Motors and Ford) to seed companies (Coker and Funk among them) and feeds (such as Ralston-Purina and Quaker Oats).

Reports on how such long-time broadcast sponsors as International Harvester and Massey-Ferguson use radio and tv, respectively, are detailed on pages 41 and 42. These are two of the giants among farm-market advertisers. But a growing trend is for smaller companies and for new advertisers to move into tv and radio.

Typical of an up-and-coming competitor in the health and feed supplement field is Myzon Labs., Chicago. SPONSOR's Midwest editor reports that this 10-year-old manufacturer of poultry and animal health and feed supplements has launched in the past year an aggressive new product development plan so that it is competing nationally with such major firms as Pfizer and American Cyanamid.

The company has become nationally known because of its radio advertising in the past decade, but its primary strength is concentrated in about a dozen Midwest states. The current distribution expansion plan, however, will make for more concentrated, in-depth marketing in all areas.

Radio is used for this added depth, according to account people at Henri, Hurst and McDonald agency in Chicago. The current radio plan: An eight-week drive which started two weeks ago in 52 selected national markets. In these markets, Myzon is using 21 farm stations affiliated with the Keystone Broadcasting System in line with its concept of "interlocking saturation strategy" at the local level. Keystone's merchandising program is geared to gaining additional retail outlets for the various Myzon products, which now are distributed through standard outlets for animal health products but which are moving into a new sales source—rural drug stores.

The current ad budget is about \$400,000, with radio getting about half of this amount.

Farmers seem to have an aware-

ness and an appreciation of advertising, and of broadcast media in particular. Two recent surveys tend to document these conclusions. A questionnaire from Wally Erickson of KFRE, Fresno, president of the National Assn. of Television and Radio Farm Directors, asked farmers "Which source serves you best for farm news, interviews, farm advisors, markets, farm calendars and weather?" Radio was chosen first on an over-all basis with 1,259 or 37% of the total votes. Radio was listed as a clear "first" in the interview, market and weather sections.

A general advertising summary, based on responses from Illinois farmers, shows that 91% of the farmers think "Advertising in general is helpful to me as a consumer" and 93% think "Advertising is necessary to keep business healthy and growing." Almost nine in 10 (87%) thought "We are better off with advertising than without it," and 68% think they "can depend more on statements made in advertising than on those made by salesmen."

These factors point to a sound psychological base or climate for the reception of commercials and of the broadcast media. And this climate is made even more favorable by the types of programing which stations schedule for farmers. News continues as the major favorite of all farmers in all localities. This classification of program also extends to such perennial features as market and weather reports and sports.

There are two other program favorites of the farm community, however: popular music and religion. The rural family tends to take a rather different approach to religion than city dwellers, and church and church activities are an integral part of farm life.

There is also a large audience for homemaking or household-hint type of shows. The farm woman, despite modern conveniences, still likes to get cooking, sewing and homemaking information, much of which is related directly to her function as a farm wife. And she, too, in her role as a worker on a farm is interested in the news reports which tell her—for example—about new weed killers or seeds for her vegetable garden or chicken feed. She, as her husband, is a consumer-producer.

The woman in the farm household



CROSBY & CLOONEY

When Bing and Rosemary signed for their weekday program, *Variety* wrote: "CBS Radio Still Makes Like Show Biz." It's this network's tradition, of course. One that attracts audience... sells for sponsors. Here, Bing and Rosemary join personalities like Arthur Godfrey, Art Linkletter and Garry Moore to offer personal salesmanship unequalled elsewhere. In all radio, this is the kind of company you keep...

ONLY ON CBS RADIO

is also an agribusiness partner. As such, she is influential in decisions about buying such big-ticket items as farm equipment.

A pilot study on how best to reach these agribusiness pros was conducted under the title "Corporate Image" by Marsteller, Rickard, Gebhardt & Reed agency. It was launched with specific relation to farm machinery, but some of the conclusions are projectable to other kinds of products. Among the findings:

"Farmers have very definite images of various manufacturers, and these are definable and measurable. The corporate image study is a tool of top management, not just of advertising. This is because all elements of the company with which the public has contact add to or detract from the total corporate image. The total corporate image affects sales directly.

"A corporate image is probably built up over the years. A factor that has been a strength may today be a weakness. Changes in a corporate image must start with management policies and decisions. Corporate image study findings offer excellent guides for creating advertising campaigns that hit the target."

Most clients advertising to the farm market have both a short-run and long-run advertising purpose: they want to sell their product or service now and to build good will and corporate image which intensifies and heightens during succeeding years. Habits, especially with farm people, tend to be ingrained. Television's and radio's many clients think the broadcast media serve this dual objective.

NATRFD

(Continued from page 40)

for a better understanding of the farmer by "city folks." He suggests that farm people themselves and farm broadcasters start talking to "outsiders" rather than to themselves, that they mend their public relations fences in an attempt to, first, outline the farmers' problems and, second, solve them.

The farmer's business is different from that of anyone else, says Erickson, and because he has the land lots of people resent the fact and wonder why. These people bring new focus to some of the issues, which are being cited by both Presidential candidates, in making such suggestions as: "Let's

zone the farmer out of agriculture, or tax him out of it, or build a freeway through his land, or chop him off at the pocketbook by cutting off price supports, or regulate him with labor and building codes, or lower tariffs on imports."

More constructive and objective appraisals of the farmer, asserts the NATRFD president, will show him to be a businessman doing "a wonderful job." He cited the "agribusiness concept," now moving ahead full speed in his home state of California, which "recognizes that the dollars the farmer spends in his business are turned over many times in the community in the form of supplies purchased, wages paid, services rendered, and in the costs of processing, transporting and retailing farm commodities."

Erickson cited a study of a single California county which showed that 39 representative growers over a three-year period reported a combined gross income of \$9 million annually. Of this, the farmer keeps one-eighth with the other seven-eighths going to the agribusiness world, he says.

In the forefront of communications with the public generally and the business community are the farm broadcasters. In Erickson's opinion, the RFD "is a man whose main job is to bring to the farmers production and marketing information worth dollars and cents, to help weld the agricultural and agribusiness community together by serving as a clearing house of information, to serve as cheerleader for the farmer and as a spokesman for him to other segments of the population."

The effectiveness of the tv and/or radio farm director is typified, Erickson thinks, in this summary of why one chemical firm reported it buys RFD broadcast efforts: "Because of low cost, flexibility, select coverage, appropriateness and influence, the transferring of considerable prestige of the tv-radio farm director to the products advertised."

INTERNAT'L HARVESTER

(Continued from page 41)

the changes in American agriculture. Today there are fewer but larger farms.

"The target for our advertising is smaller in proportion to the total population," says Harper. "Also,

farmers have become 'businessmen' in increasing numbers. They require specific service information, and use farm radio as a tool in conducting their businesses."

IH does not consider numbers alone in determining a good farm radio buy. The most important considerations in making radio buys, according to Harper:

- 1) Personality, background and RFD record of achievement.
- 2) Station coverage.
- 3) Results of other sponsors in the same market.
- 4) Field activity by the RFD and the station.
- 5) Cooperation in merchandising the radio schedule to IH dealers.

Because of fluctuations in sales situations, and timing of specific campaigns to match the seasonal agriculture variables, the number of markets is not stable at any time. But Harvester's basic national schedule is 52 weeks, coinciding with the company's 1 November fiscal year.

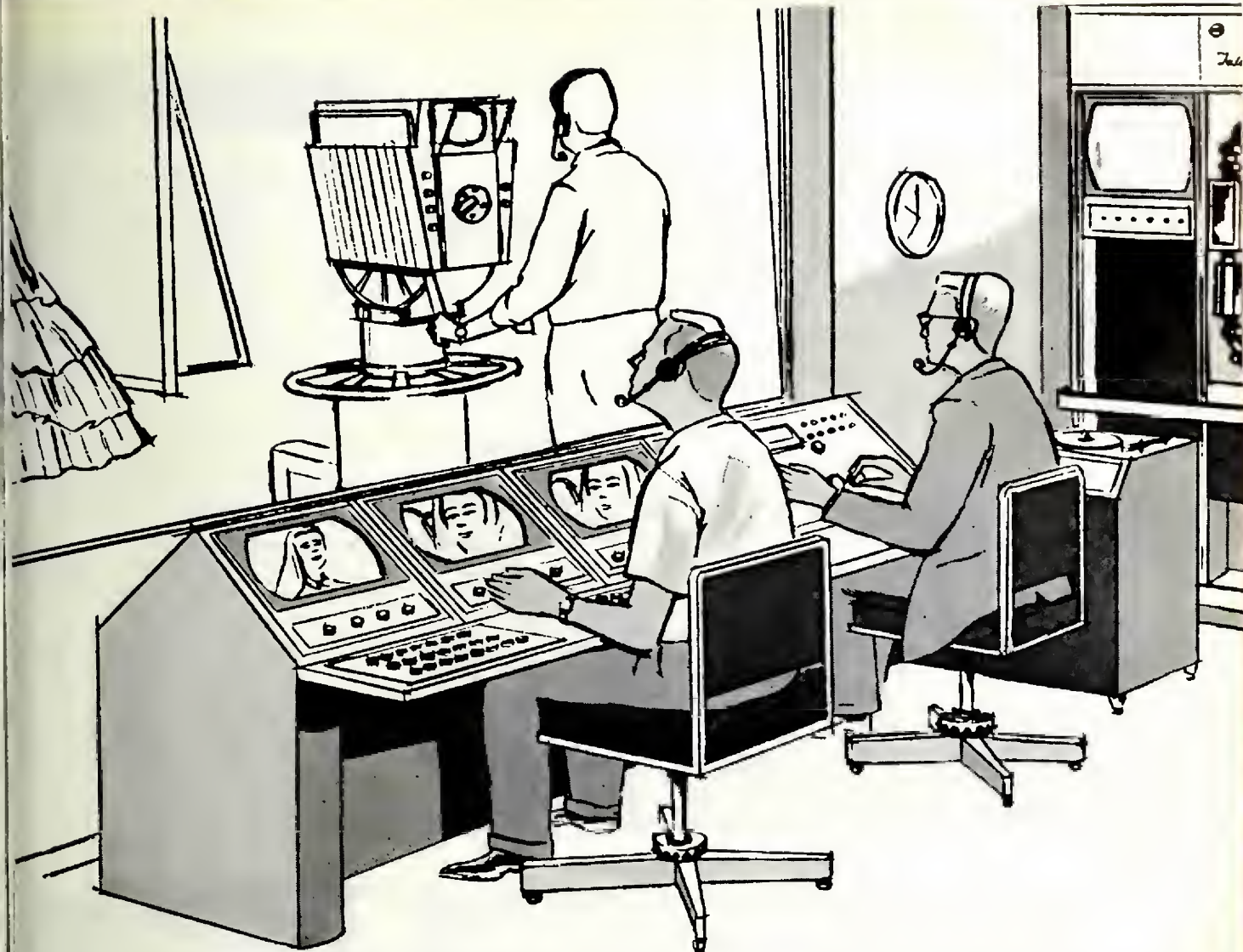
IH has determined that farm listenership has increased during the past five years.

According to research made available to IH, there is higher listening in the early morning hours in most markets. Says Harper, "Quite often we find more potential customers listen to radio between 5:45 and 6:30 a.m. than at noon, but this varies depending on the type of agriculture in the listening area. Where field crops are the major source of income, farmers are generally not up in the early morning, and noon is the best program time. In livestock and dairy areas, morning is a better listening time than at noon. Generally speaking, a set rule cannot be made for the best program time on a nationwide basis."

IH has also determined that the farm-businessman listens to a farm program for information, and that he prefers it condensed in one uninterrupted package—usually in the early morning and at noon.

"The farmer resents having to listen to a variety of radio entertainment between hits of important business information," Harper maintains.

"The RFD speaks exclusively for IH," Harper explains. "By building this franchise, he has an opportunity to know the equipment line, and through his knowledge of the products, he sells."



Get the TV Tape System with a "Matched" Line of Program Production Equipment

With an RCA TV Tape System you get equipment that is *designed* for incorporation into a complete package. You get everything you need from one reliable source of supply—from cameras to TV tape recorders, including audio, switching, and special effects. You obtain equipment with a background of experience that is without equal in the film and television industries. You get the finest pictures—both color and black-and-white . . . Why risk the chance of failure with unmatched equipment when you can get equipment from RCA that is matched—both electrically and mechanically—to work in a system.

Broadcast and Television Equipment • Camden, New Jersey

RCA TV Tape Recorder • RCA Video Equipment • RCA TV Film Equipment • RCA Audio Equipment • RCA Switching and Special Effects • RCA Film Recording Equipment (Studio or Mobile—Monochrome or Color)

WHY NOT LET AN "OLD HAND" ASSEMBLE YOUR TV TAPE PRODUCTION PACKAGE?

Free brochure on RCA Customized TV Tape System is available. See your RCA Representative. Or write to RCA, Dept. N-264, Building 15-1, Camden, N.J.



The Most Trusted Name in Television

® RADIO CORPORATION OF AMERICA

NEWS & IDEA WRAP-UP

FOND MEMORIES were recalled when WLW-1 (Indianapolis) promoted its premiere of 'The Untouchables' with a 1931 Marmon replete with bullet holes. Car and station staffers garbed as hoods and a gun moll, carried toy guns and toured the city promoting the ABC TV series



DIG THOSE CRAZY CHAPEAUX! Worn by KRON-TV (San Fran.) secretaries (l-r) Melba Ford, Bruna Vernazza at Exec Secretaries convention, hats promoted 'Popeye with Mayor Art,' 'Bozo, The Clown'



'POLITICAL PARTYTHON,' recent KTSM (El Paso) 32-hour program of interviews with men in politics, found moderator Ted Bender (below) taking a breather. Bender is also a City Council member



ADVERTISERS

Drewrys Limited U.S.A., is diversifying into the soft drink field.

The fifth largest brewers in the country has acquired Pepsi-Cola Moka Bottlers.

Moka's soft drink bottling franchise covers 32 counties in and around Lyons and Coffeyville, Kansas; Joplin, Missouri, and Harrison, Arkansas.

Campbell Soup, this year, chalked up a total marketing expenditure of \$44.7 million. This is about \$4 million more than last year.

The money went for advertising, sales, promotion, market research and home economics.

It didn't specify how much went for advertising alone.

Campaigns: International Nickel (McCann-Marschall, div. McCann-Erickson) spending over \$650,000 in

radio next year. \$25,000 chunk to go into a two-week *Gleam of Stainless Steel* promotion, 20 February-10 March. 34 radio stations in a like number of top markets will be used. The buy: time slots in newscasts . . . **Fradelis Frozen Food** (Beckman, Koblitz) going spot radio to push its *Best Loved by the Best Loved Cooks* campaign, 600 spots on 11 L.A. area stations . . . **B. T. Babbitt** for Hep Oven Cleaner (Geyer, Morey, Madden & Ballard) buying eight additional weeks spot tv in N.Y., Chicago, L.A., Boston and Philadelphia . . . **International Shoe** putting together triple-sell tv effort for next year: tv spot-concentration in metro markets; NBC TV's *Jack Paar Show*; and ABC TV's Dick Clark's *American Bandstand*.

Happy birthday: Johnson's Wax, kicking off its 75th anniversary 27 December, with a half-hour Red Skelton show emanating from the company's research and administration center.

Personnel moves: Robert H. Braun from Pepsi-Cola to Best Foods div. of Corn Products Sales, as advertising manager.

AGENCIES

Five other agencies are pitching for the account but don't be surprised if Parker Pen winds up back at JWT, Chicago, from whence it departed for Tatham-Laird.

The account bills around \$3.5 million.

Lanolin Plus got a citation from the FTC and a new chairman of the board all in the same week.

The complaint concerned Rybutol, which the FTC said erred when it claimed effectiveness for that tired feeling, loss of a sense of well being and appeared older than the prospect customer should.

Retorted LP's president Morton Edell: there's nothing wrong with our

advertising because we tell them Rybutol will help them, and if not, they should see a doctor.

The new chairman: Wilbur E. Dewell, former McKesson & Robbins v.p. and director. He was with that drug and wholesale firm 35 years.

Lanolin also recently got itself a new agency: C. J. LaRoche (for its toiletries division).

Agency appointments: 40 Fathoms Sales Corp., Chestnut Hill, div. National Sea Products Ltd. Halifax, to **Badger & Browning & Parcher** . . . Spatola Wines, Philadelphia, to **Yardis Advertising**, that city . . . Parfums Corday, Inc. to **Philip J. Lane**, N.Y.C. . . . Brownberry Ovens Wisconsin, San Francisco, to **Knox Reeves**, Minneapolis . . . WINS, N.Y.C., to **The Wesley Associates** . . . American Chicle (Dentyne Gum) from Dancer-Fitzgerald-Sample to **Ted Bates** . . . Pacific First Federal Savings and Loan, Tacoma, Wash., to **Grant** . . . The Ovaltine Food Products Co. of Canada to **Foote, Cone**



NEW 5-YEAR AGREEMENT is made between Bridgeport's WICC, which reached \$50,000 goal this month, and rep Adam Young. Above (l-r): Adam Young; Ken Cooper, WICC; Steve Machcinski, Jr., Young exec v.p.

SOCIAL SEASON in St. Louis was kicked off by KPLR-TV telecast of Veiled Prophet Queen's supper. Station's Evelyn Elmen, dir. women's affairs, Harry Fender gave event's commentary



UNITED IN COMMON CAUSE was state political rivals Minnesota Gov. Orville Freeman (facing camera), challenger Elmer S. Anderson reached when two shook hands, then pushed Minneapolis citizen's stalled car. WTCN cameraman Bill Knoll made timely appearance on scene

& Belding for MinVitine . . . Scarfe Paint Compar Brantford, Ontario, from Walsh Advertising, Canada to FC&B (\$100,000) . . . Ultrasonics Corp. to Curtis Winters, L.A.

Admen on the move: William C. Munroe from Foote, Cone & Belding, West Coast division, marketing director and v.p. to director of marketing, D'Arcy Advertising, N.Y.C. . . . Lawrence Stapleton from Grant to newly created post, v.p. in charge of client services, Mogul, Williams & Saylor . . . William A. King

from William Esty to assistant radio and tv director, Lynn Baker, Inc., N.Y.C. . . . David H. Haughey from D'Arcy, Chicago, to J. Walter Thompson, that city, as associate media director . . . Jack Henry to v.p. for Eastern region and Thomas J. King to manager, Detroit office, both McCann-Erickson . . . Yolanda R. Tini from Westinghouse Broadcasting Corp. to media buyer, S. E. Zubrow, Philadelphia . . . Jeffrey Fine from Doherty, Clifford, Steers & Shenfield to Wexton as chief time-buyer.

More admen on the move: Jack Cantwell from Compton to Sullivan, Stauffer, Colwell & Bayles as v.p. and management supervisor . . . Robert W. Tannehill from Compton to Smith/Greenland as v.p. and marketing director. He will also serve as account supervisor.

They were named v.p.'s: Miguel H. Martinez, Young & Rubicam, Mexico City . . . Donald C. Graves and Richard W. Long, both Zimmer, Keller & Calvert, Detroit . . . Randolph T. McKelvey, senior v.p. Y&R, N.Y.C. . . . Wilfred S. King, executive v.p. J. M. Mathes.

Benton & Bowles promotes: Lee Currlin, v.p. and associate media director to v.p. and manager of media department . . . Rudy Maffei, assistant media director to associate media director.

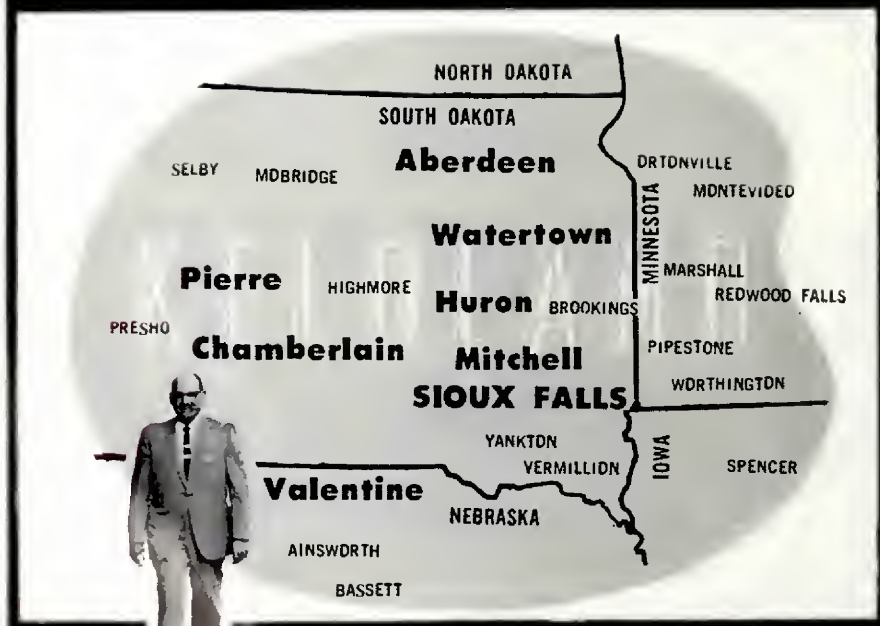
Agency promotes six: At Farson, Huff & Northlich, Cincinnati: John J. Robinson from consumer division head to v.p.; J. E. Wagner from account executive to account supervisor; Barry E. Raut from assistant account executive to account executive; Walter A. Reese from assistant account executive to account executive; Walter R. Schulze from production manager to production supervisor; Ann Smith from media director to media and billing control supervisor.

Agency expansion: Benton & Bowles, Australia, New Zealand and Italy.

Happy Birthday: David Wermen, Wermen & Schorr, Philadelphia, head: 40 years in advertising.

This 'n' data: Clinton E. Frank, Inc., Chicago, formed Market Measurement, a separate research firm.

only KELO-TV LAND covers this 103-county market completely! simultaneously! no gaps!



KELO-LAND is a 73,496 square-mile market, charted by natural distribution flow of consumer goods. No piecemeal "package" of two or three unrelated stations can begin to cover it — not without leaving countless untold, unsold families. Only one television facility — KELO-TV SIOUX FALLS and its KELO-LAND booster hookups delivers the whole 103-county spread to you — completely, simultaneously, no gaps!

CBS • ABC

265,490 tv households in 5 states:
(South Dakota, Minnesota, Iowa,
Nebraska, North Dakota).



General Offices: KELO-LAND TELEVISION CENTER, SIOUX FALLS, S.D.
JOE FLOYD, President • Evans Nord, Gen. Mgr. • Larry Benton, Vice-Pres.

Represented nationally by **H-R** In Minneapolis by Wayne Evans & Associates

TV STATIONS

WICC-TV, Bridgeport, Conn., a uhfer projects an unusual air of insouciance for the business.

The station, which went all-day-time (the first) when it found it couldn't contend with nine surrounding vhfers, particularly at night, blithely notes it may be able to



What has an eye patch to do with you?

Two things.

One—it points out how brilliant a job advertising can really do.
Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station’s volume every year.

► **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17

claim another first: the first commercial tv operation in the U. S. without commercials.

But, it adds, with a sense of whimsy: "However, we are hopeful of selling one (a commercial) in the near future."

ABC TV's New York flagship, WABC-TV, boasts about having the biggest third-quarter and ninth months in the history of the station.

The plus margins over '59 it reveals for third quarter: net profit, 31%; sales, 17%. For ninth months: net profit, 37%; sales, 22%.

More and more broadcasters are cashing in on polling-time gimmicks to promote their stations. A case in point: WAGA-TV, Atlanta, is conducting a Popularity Poll by inviting poll-conscious citizens to vote for their favorite nighttime programs.

Prizes amounting to \$13,555 will be handed out at the close of the station's copyrighted *Vote Five For Fall* contest.

Ideas at work:

Crowd getter: KDKA-TV, Pittsburgh, established an all-time high in attracting crowds to nearby Clarion during the close of Autumn Leaf Festival. Over 30,000 persons invaded Clarion (pop. 7,000) to witness last day doings, parades, contests. The big attraction: KDKA-TV personalities.

And never the twain shall meet: WOOD-TV, Grand Rapids, happily combined the facilities and talents of its sister radio station, WOOD, with itself, in turning out a successful promotion for Wurzburg's, a department store sponsor. Both radio and tv station air personalities backed up the spot commercial schedules with personal appearances at special events in the store.

People on the move: Jim Hansen, KOMO-TV and KOMO Radio, Seattle, farm director elected president Northwest region, National Association of TV and Radio Farm Directors . . . Andrew J. McCaffrey to WPIX, N.Y.C., as director of public relations . . . George Etkin from Allen B. DuMont Laboratories, Div. Fairchild Camera and Instrument

Corp., to assistant general counsel of the Metropolitan Broadcasting Corp. . . . Victor Camerucci from the Grolier Society to sales staffer, WLOS-TV, Asheville, S. C.

Kudos, WMAR-TV, Baltimore, Helen Delich Bentley, winner of top award in the Grocery Manufacturers of America Trophy Competition. GMA bronze plaque to E. K. Jett, general manager and v.p. of WMAR-TV. GMA certificates of honor went to Josephine McCarthy, **WNBC-TV, N.Y.C.,** Rozell Fair Fabiani, **WRBL-TV, Columbus, Ga.,** and Mildred Alexander, **WTAR-TV, Norfolk, Va.**

New quarters: WOW-TV and its sister radio station, WOW, moved into new combination quarters in Omaha.

Social note: WSBT-TV, South Bend, played host to Chicago admen at the Notre Dame-Michigan football game in South Bend. Cocktails and luncheon served at the station, preceded the game.

RADIO STATIONS

F. Ernest Lackey, WHOP, Hopkinsville, Ky., president did a bit of provocative prophesying at the NAB's Omaha meet.

His outlook for the 1960's for radio:

- Radio research will deal in terms of radio-equipped people rather in the outmoded radio homes.

- Station operators to survive will have to make personal services to the listener their principal aim.

- As good stations tend to expand their services to the listener, the "fast buck operators" will find the going rough.

Leave it to radio to make even the election returns painless, that is, for the losers.

WDOK, Cleveland, announces that it's going to program *Music to Watch the Election Returns By* on election night.

As WDOK explains it: "to create the proper atmosphere in the home" and "to complement the election return service of Cleveland's three tv stations."

What wasn't made clear is whether the householder would have to keep

both his radio and tv sets going simultaneously to get the intended effect.

Francis M. Fitzgerald, WGIV, Charlotte, was named to head up as president the new national Negro Radio Association.

Other officers: Robert Rounsaville, Rounsaville stations, v.p.; Samuel Feldman, WEBB, Baltimore, treasurer; John McLendon, Ebony Group, secretary; Frances Crowell, assistant secretary. Seven new members were added to N.R.A.'s membership roster which lists 37 active charter members.

WSM's Ninth Annual Country Music Festival in Nashville, early next month, will bring together most of the nation's top country-western music artists.

Segments of the three day festival—kicking off on the third of November, will be sponsored by these record companies: Dot, RCA Victor, Warner Brothers, Columbia and Capitol.

Food, entertainment and various scheduled doings are free to all working folk in the country music field.

Ideas at work:

Birthday doings: WJPS, Evansville, Ind., is changing the usual birthday gift format by giving gifts instead of receiving. The idea: to celebrate the station's 12th birthday, the last day of this month, names are being selected (at random) from cards sent to the station, for a 12th anniversary grab bag. The grab bag, filled with a variety of valuable merchandise, includes also, a check for \$13.30—in commemoration of the station's dial position.

Cold cash—hot competition: WINS, N.Y.C., has started a heated race for a cool \$500 prize over a freezing point. The contest: to the person who comes up with the most accurate guess—day, hour and minute—the temperature at the Battery drops down to the freezing point, for the first time this season, goes the award: \$500 in cash.

People on the move: James E. Fox to station manager, KFMB-FM, San Diego . . . Julius Hernandez to Spanish market consultant, WHOM, N.Y.C. . . . William J. Hart from WPON, Pontiac, Mich., to general manager, WILX-TV, Lansing, Jack-



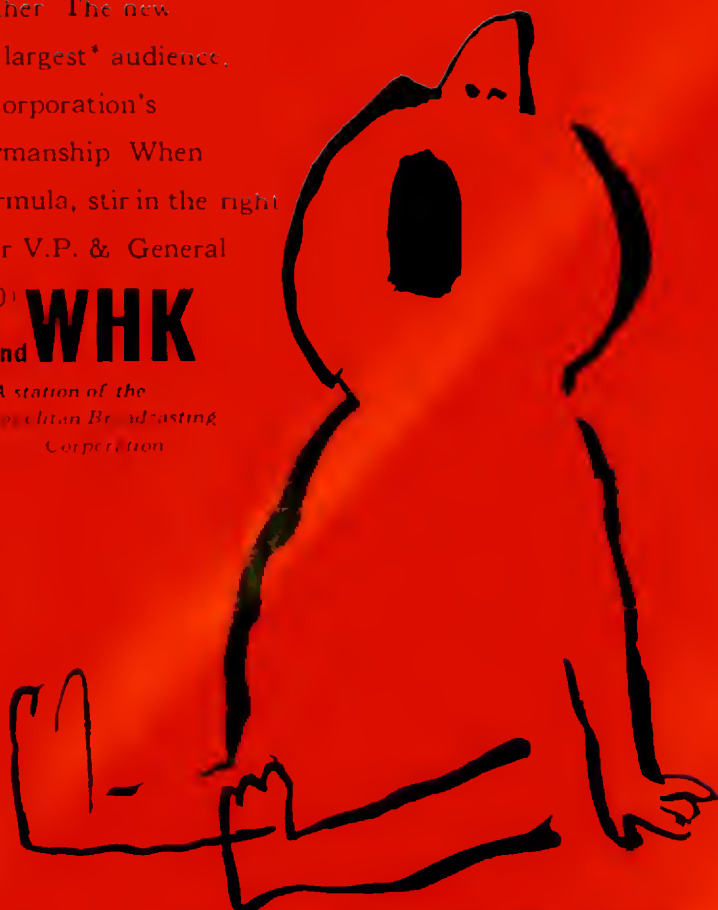
... decidedly Cleveland's #1 station*

FIRST THINGS FIRST: WHK

And the change is not infinitesimal, either. The new WHK is the proud papa of Cleveland's largest* audience, thanks to Metropolitan Broadcasting Corporation's new concepts of service, news and showmanship. When preparing your Cleveland marketing formula, stir in the right quantity of WHK. Consult Dr. Blair, or V.P. & General Manager Jack Thayer, EXpress 1-5000.

Cleveland **WHK**

*A station of the
Metropolitan Broadcasting
Corporation*



*Hc per Audience Index 29.7 Sept. 66
 *Per Audience Index 29.7 Sept. 66
 *Per Audience Index 29.7 Sept. 66
 *Per Audience Index 29.7 Sept. 66

son, and Battle Creek, Mich. . . . **Jeff York** from sales manager to regional sales manager, NEAK, San Diego, **Harry H. Averill** from CKLW-AM-TV, Detroit, to sales manager, WOKY, Milwaukee . . . **Larry M. Harding** from publicity supervisor to promotion manager, WBT, Charlotte, N. C. . . . **Bert Martin** from KRUX, Phoenix, sales staff, to general sales manager, KRIZ, that city.

FM

Holiday Magazine (BBDO) will be doing a test for its December issue with fm.

It will buy participations in six or seven markets.

FM made news around Hartford, Conn., way, the past month: both the Hartford Times and Hartford Courant bolstered their publications with special fm editions.

Scores of fm facts, features and programing notes were sprinkled throughout the editions which saluted the October FM Festival of Music.

FM broadcasters in the San Diego area are going all out to develop the medium in their locale by banding together in an association.

The newly formed San Diego Association of FM Broadcasters will be chairmanned by Larry Shushan, KPRI-FM. Vice chairman, Ray Baker, KFSD-FM.

New fm'er: WGBS-FM, Miami.

Thisa 'n' data: WNHC-FM, New Haven, Conn., joined Triangle FM Stations . . . WDTM-FM, Detroit, began, last weekend, to broadcast CBS's *The New York Philharmonic Saturday Evening Concert* from Carnegie Hall.

NETWORKS

ABC TV is using Nielsen's 24-market report for its latest three-networks comparison: the exact weekending, 16 October.

The average audience for all evening shows, all pointed out by that network, give it—in that report—a 9% advantage over CBS TV and a 23% advantage over NBC TV.

The breakdown:

NETWORK	AUDIENCE SHARE	RATING
ABC	36.6	19.2
CBS	33.6	17.6
NBC	29.8	15.6

*Mon.-Sat., 7:30-11; Sunday, 6:30-11.

ABC gives itself the commercial half-hours lead Sunday, Monday, Thursday, Friday; NBC, Tuesday, Wednesday and CBS, Saturday night only. Also 10 out of the top 20 shows; CBS, 7 and NBC, 3.

NBC Radio salesmen are showing the network's latest presentation booklet entitled *The Four Keys to Leadership*.

KEY I: Audiences: as of August, 1960, audiences for various programing has gone up from 13% to 23% over a year ago. Also, NBC reaches largest audiences through-out the week.

KEY II: Efficiency: NBC delivers the lowest CPM like News on the Hour, 36¢, Emphasis, 54¢, Monitor, 46¢.

KEY III: Selectivity: NBC reaches a heavy number of Key Group customers (the 35-49 age group, based on Nielsen product usage studies in 1957 and again in 1960).

KEY IV: Advertiser acceptance: 47% of all the advertising in net radio is carried by NBC.

CBS-TV has put a price on its two-hour four-city pickup Thanksgiving morning parade. It's \$15,000 per quarter-hour.

A single minute participation: \$7,500.

Net tv sales: The Purex Corp. (Edward H. Weiss) to sponsor the first NBC Project 20 event of the new season, *Those Ragtime Years*, 22 November . . . Revlon (Grey) bought sponsorship of NBC's two-hour colorcast, *Peter Pan*, 8 December.

Net people: Craig Rogers from account executive, KNX, L.A. to Pacific Coast network sales manager for the CBS Radio Network.

REPRESENTATIVES

National spot radio for the first eight months this year, according to SRA estimates, is ahead of the

like period for 1959: the margin comes to .7%.

Billings for the initial eight months this year: \$125,725,000. January-August 1959 accounted for \$124,858,000.

(See page 27 for article, Will spot radio hit \$200 million?)

Peters, Griffin, Woodward, radio division, put together a brochure exploring the advertising potential of tri-state areas of Virginia, North Carolina and South Carolina.

Entitled *Car-Va*, the booklet compares the area with other regions of the country and points up major marketing differences.

A unique promotion gimmick is being utilized by P.G.W. in backing up the new sales presentation: personal letters from the governors of the tri-state area endorsing the plan go along with the brochure to agency and advertiser decision-makers.

Rep appointments: KNBS-TV, Walla Walla, Wash., to Venard, Rintoul & McConnell . . . KANS, Kansas City, WCRT, Birmingham, Ala., and WGMT, Wilson, N. C. to Weed Radio Corp. . . . WSAF, Sarasota, Fla., to Spot Time Sales . . . WICD, Danville, Ill., to Young Television Corp. . . . KTVE, Inc., Monroe-Eldorado, Ark., to Bolling . . . WICC, Bridgeport, Conn. to Adam Young . . . WRR, Dallas to Gill-Perna.

New quarters: Spot Time Sales, Hollywood . . . United Spot Sales, L.A.

FILM

ITC reports such an active September that it might go ahead of all of its own previous fourth quarters in total sales.

Important factors apparent in increased business are its large and diversified stock of shows, including first-runs, but leaning heavily on off-network runs and syndication re-runs.

The leading ITC show of the month was *Best of the Post*, sold in 36 markets: KPAR-TV, Abilene-Sweetwater; KOB-TV, Albuquerque; KCMT, Alexandria; WFBG-TV, Altoona; KFDA-TV, Amarillo; KTVA, Anchorage; WLW-A, Atlanta; WNEM-TV, Bay

City-Saginaw; KVOs-TV, Bellingham; KGHL-TV, Billings; WNBF, Binghamton; KTVB(Boise; KCRG-TV, Cedar Rapids-Waterloo; WCHS-TV, Charleston; WGN-TV, Chicago; WRBL-TV, Columbus, Ga.; WHIO-TV, Dayton; KTVC, Ensign; KVAL-TV, Eugene; WFIE-TV, Evansville; KTVF, Fairbanks; WDAY-TV, Fargo; WKJG-TV, Ft. Wayne; KFRE-TV, Fresno; KFBB-TV, Great Falls; WISH-TV, Indianapolis; WLEX-TV, Lexington; KTVH, Little Rock; WAVE-TV, Louisville; WALA-TV, Mobile; WLAC-TV, Nashville; WWL-TV, New Orleans; WROC-TV, Rochester; KSL-TV, Salt Lake City; KYTV, Springfield, Mo., and WPTV, Tampa.

Sales: NTA's *61 for '61*, feature film package to WFAA-TV, Dallas; WKBW-TV, Buffalo; WISH-TV, Indianapolis; WFLA-TV, Tampa; WAPI-TV, Birmingham; WTPA, Harrisburg; KROD-TV, El Paso; WLW-TV, Cincinnati; WATE-TV, Knoxville; WFYR-TV, Bismarck; KBOI-TV, Boise; KSYD-TV, Wichita Falls; WHVH, Honolulu; KENI, Anchorage; KFAR, Fairbanks; KUTV,

Salt Lake City, and WSPA-TV, Spartanburg . . . Ziv-UA's *Sea Hunt* now renewed in 43 markets, latest including WGN-TV, Chicago; WMAL-TV, Washington; WTVJ, Miami, and KTVI, St. Louis . . . WTMJ-TV, Milwaukee, purchased Lopert Films' *Latest 62* package . . . MCA TV's *Dr. Hudson's Secret Journal* re-runs to WALA-TV, Mobile; WJW-TV, Cleveland; WGAN-TV, Portland; KCMC-TV, Texarkana; WPRO-TV, Providence; WNCT, Greenville; WFMV-TV, Greensboro; KPHO-TV, Phoenix; KSL-TV, Salt Lake City, and WDAF-TV, Kansas City.

More sales: Ziv-UA's *Case of the Dangerous Robin* now reported sold in 181 markets, latest being Fels (Aitkin-Kynett) on WBAL-TV, Baltimore, and WREX-TV, Richmond; Patte Oil (All Herr Adv.) on WTMJ-TV, Milwaukee; American Coal and Supply Co. (Louis E. Wake) on WPTA, Ft. Wayne; Paul F. Bowser Insurance on WSEE, Erie; Academy Surplus Sales and El Matamoros restaurants on KTBC-TV, Austin; also to stations WSIL-TV, Harrisburg, and KKTV, Colorado Springs.

International: Producers Associates of Television's *Rocky & His Friends* to TCN, Sydney, Australia, and to all Australia via the TCN Network.

Programs: David L. Wolper's fifth documentary special will be *The Legend of Valentino*, an hour-long film to be written by Arthur Knight.

PUBLIC SERVICE

WHNC, New Haven, has documented in a 10-page report its eight-month election year activity.

It explains every step was all part of a plan conceived long before the conventions, and relates how sponsors participated in promoting not only the promotions, but interest in registering and voting.

WLS, Chicago, got together with the Illinois State Police and worked out a plan to help combat crime.

The plan: a direct teletype communicating service was hooked up
(Please turn to page 74)

**"JUST RIGHT"
FOR DELIVERING
QUALITY
RESULTS
IN GREATER
KANSAS CITY**

KBKC radio

1480


**ON THE RIGHT
SIDE OF THE DIAL**

**"GOOD MUSIC
IN THE
MODERN VEIN"**

Public Radio Corp.

KIOA KAKC KBKC
DES MOINES TULSA KANSAS CITY

Announcing the Appointment of
Our National Representatives:
VENARD, RINTOUL & McCONNELL, Inc.



"SPONSOR'S comprehensive news bulletins such as Sponsor-Scope, Washington Week, Film-Scope, and Sponsor Hears are most informative and extremely useful to me. These easy to find, concise and up to date sections are 'must reading' on my list."

PHIL STUMBO McCann-Erickson

Phil Stumbo purchases SPOT for the following McCann-Erickson clients: Westinghouse Electric Corp., National Biscuit Co. (Bread Division), Bulova Watch Co., John Hancock, Look Magazine

Phil Stumbo, with McCann-Erickson since 1956, is one of the most important timebuyers in the industry. He is responsible for the purchase of over \$5,000,000 worth of SPOT and network time a year. He finds SPONSOR "must reading" on his list.

Mr. Stumbo is one of the "influential 2000"—The 2000 key men and women in advertising who determine the placement of over 95% of all national SPOT business in America.

In the purchase of time for any McCann client an entire team of top executives are always involved. These decision-makers may include researchers, account executives, account or media supervisors—up to the vice presidents themselves directly concerned with the account. 81 of these decision-makers at McCann subscribe to SPONSOR. This situation obtains in every important agency in the business.

Look at it this way—practically every dollar spent in SPOT is spent by the "influential 2000" and practically every one of them subscribe to SPONSOR.

BREAKDOWN OF SUBSCRIBERS AT McCANN-ERICKSON

President, Senior Vice Presidents, Vice Presidents	11
Account Executives	12
Timebuyers	27
Media Supervisors, Other Media Personnel	14
Research, Programming, Publicity	17
	<hr/> 81

 **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17

Winners announced in Hot Shot contest

Seven Stations Recognized for Outstanding
Merchandising of Hot Shot Insecticide Schedules
This Year.

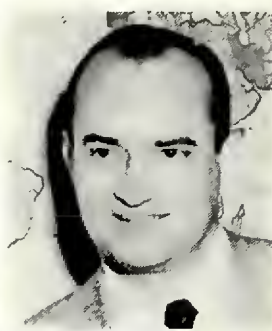
Memphis, Oct. 20—Four television stations and three radio stations won top merchandising awards recently in a national merchandising contest sponsored by Hot Shot Quality Products, Inc., Memphis, Tennessee. The seven winners won by creating unusual and effective ways to tell wholesalers, cooperatives, and chains about the big Hot Shot Insecticide schedule which was running on their respective stations. ■ In addition, they also used unique promotional techniques to get more customers to buy Hot Shot from their favorite stores. The promotional stunts ranged from display cards and special floor displays in grocery stores to a dead-bug contest staged by one station which was literally swarming with dead bugs brought in by listeners. ■ The radio and television merchandising contest was open to all stations throughout the country which carried advertising for Hot Shot Insecticides during the 1960 season. ■ Second place winner, Mike Schaffer, is not pictured below because no photograph was received at press time. At the time of the contest, Schaffer was Director of Promotion & Merchandising for WAVY-TV, Portsmouth, Virginia.



Miss Ann Mar, National Sales Coordinator, WBAL-TV, Baltimore, Maryland, First prize winner.



Mr. Gene A. Bowen, Commercial Manager, Radio Station, WDVH, Gainesville, Florida, Third prize winner.



Mr. Ed Prendergast, Manager, Radio Station WBOK, New Orleans, Louisiana, Prize winner.



Mr. Frank Gentry, Sales Manager, WLBT-TV, Jackson, Mississippi, Prize winner.



Mr. Will Shawver, General Manager, Radio Station WRGR, Starke, Florida, Prize winner.



Mr. A. Eisenstat, Promotion Director, KPLR TV, St. Louis, Missouri, Prize winner.

Hot Shot insecticides have had sensational sales increases during past years.

Hot Shot Insecticides is America's fastest growing brand of quality household insecticides. Despite unseasonably cool weather for bugs during the 1960 season, Hot Shot has already chalked up sales increases of approximately 25 per cent. Simon & Gwynn, Memphis, Tennessee, is the agency.

WRAP-UP

(Continued from page 71)

from the radio station to police headquarters making it possible for WLS to give out fast, and reliable, crime development news.

Signal 7, as the service is called, broadcasts hourly information on stolen vehicles, wanted criminals, etc.

Extra bonus: the direct service is also used to make known area road conditions.

United Fund boosters: WSB, Atlanta, beginning third annual Operation 600 Day for the Fund . . .

WEJL, Scranton, focussing attention on the Fund by broadcasting live from Fund meeting places . . .

KDKA, Pittsburgh, doing their part by producing and broadcasting 55-minute documentary explaining where Fund money goes.

Here and there. **WFLA-TV**, St. Petersburg, showing the station's exclusive filmed report *The Demise of Donna*, a half-hour documentary covering the path of the hurricane's destruction, by request, to civic clubs, Civil Defense units and industrial plants . . . **WVOX**, New Rochelle, allaying childish school teacher apprehensions by introducing new school teachers during station breaks . . . **WBT**, Charlotte, N. C. putting youngsters to work admonishing drivers to extra road caution by recording (and airing) the children's safety pleas.

On the election front: **WOOD** and **WOOD-TV**, Grand Rapids, Mich., are getting together with IBM to equip the station with RMAC to give their listeners (and viewers) the fastest possible election returns . . . **WHAS**, Louisville, director of news, William Small, current head of the Radio TV News Directors Assn., trying to pin down the presidential candidates on establishing future presidential election debates . . . **WFIL** and **WFIL-TV**, Philadelphia, setting up special *Eyewitness* election returns teams for complete coverage election night . . . **KMOX-TV**, St. Louis, has put out an election guide booklet to acquaint viewers with election facts and know-how . . . **WING**, Dayton, Ohio, setting up voting machine in the station lobby to help instruct voters on its proper use.

Tv and radio NEWSMAKERS



Charles M. Amory was appointed director of tv and radio for The Wesley Associates, Inc. Formerly, he was president and chairman of the board of U. M. & M. Tv Corp. It was under his direction that U. M. & M. acquired Paramount Pictures' short-subject library for tv distribution, thus establishing a precedent now followed by many Hollywood studios and tv distribu-

tion organizations. Prior, Amory founded, and was president of Minot Tv, Inc., a company which merged later with U.M.&M.

Roeland Jan van Emmerik has joined Geyer, Morey, Madden & Ballard as associate director of media. He comes to Geyer from Lennen & Newell where he held a similar post. Van Emmerik joined L&N in 1955 as media research manager. In 1959 he left to serve as general manager of TVQ-Division of Home Testing Institute, returning several months later as associate media director. Earlier in his career, van Emmerik was radio/tv analyst with N. W. Ayer, and, prior to that with A. C. Nielsen (Australia).



Bruce M. Dodge has been appointed executive vice president of North Advertising Inc. He will head the ad agency's New York office. Dodge, who was one of the firm's founding officers when it began operations five years ago, is also a principal stockholder. Prior to this affiliation, Dodge was a Weiss & Geller v.p. in charge of radio and tv. Before this he was radio

and tv department director for Kenyon & Eckhardt, where he produced Ed Sullivan's *Toast of the Town* and *The Victor Borge Show*

Jerry Zigmond has been appointed director of promotional activities for the Academy Awards "Oscar" presentation which will be broadcast exclusively over the ABC Television and Radio Networks on 17 April 1961. At present Paramount Theatres executive and division manager of ABC-PT's West Coast theatres, Zigmond has specialized in unique advertising and publicity selling of pictures on theater screens. He is credited with bringing the presentation of 3-D pictures at theaters to the public.



WVET Radio



ROCHESTER, N. Y.

ONLY SECONDS AWAY
FROM ANY NEWS CENTER
ON FACE OF THE GLOBE

WITH COMPLETE NBC NEWS COVERAGE

WVET-RADIO - ROCHESTER 4, N. Y.
NATIONAL REPRESENTATIVE:
Robert E. Eastman & Co., Inc.

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

STIR
UP
SALES
BUY
WREX-TV
THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS

WREX
H-R TELEVISION, INC.

WREX-TV CHANNEL 13 ROCKFORD



J. M. BAISCH
Vice Pres. & Gen. Mgr.



The seller's viewpoint

What is this thing called "quality radio"? asks Edward A. W. Smith, general sales manager of KQV, Pittsburgh. His answer, a provocative, controversial one, is that "quality radio," as some stations label themselves, is not appealing to listeners, but to advertisers. The pitch: "Come on over here, and you'll be virtually the only diamond in the window. All our listeners will be hearing only your commercial, because none of your competitors will be here!" This could make for dull programing, feels Smith, who finds the atmosphere of many commercial unquality stations a good deal more exciting.



'QUALITY RADIO' AND THE COMMERCIAL ATMOSPHERE

Just love that car radio. Not only is it a great companion to me when I'm driving alone, but sometimes it will transport me on a skein of thought which will weave a whole tapestry of convictions by the time I've reached my destination. Often, just a few words will unravel the first thread. Last week, for instance, the spool unwound with these words. "You are listening to Double-you-and Double-you-too. The voice of *Quality Radio* in Bergsville." When the same consolation was repeated a few more times, in between each record, the thread connected with the intimate airways of my mind. I wondered just what the hell they were getting at.

Were they trying to sell *me* on quality? I was already listening to the station, and probably would continue to listen, just as long as they didn't drive me to another dial position through boredom. To me, as a listener, it was redundant at best. Like, "Come on out, it's a fun show." Says who? Abraham Lincoln? Did the repetition of "Quality Radio" calculate to impress me? If so, it failed miserably. How about the Andre Kostelanetz record? *That* only told me it was another Kostelanetz record. What, then, was this *quality*? I reflected on whether perhaps the announcer had gone to a very good school. It *could* be, since he sounded bored enough—but, no, it couldn't be that.

After a few more records, and a few more protestations laid at the door of unclarified, unqualified excellence, I got it. Double-you-and Double-you-too wasn't talking to me at all. It was searching for a man with an advertising dollar to spend, was what it was doing. It was saying "Look how *uncommercial* we are! Come on over here, and you'll be virtually the only diamond in the window. All our listeners will be hearing only *your* commercial, because none of your competitors will be here!" Just for what makes *me* tick, I twiddled into some of the other Bergsville stations.

Boy, business was booming on the *unquality* side of the street! They were selling cars and trucks, Long Island

ducks, travel by plane and commuter train, buttons and bows and movie shows, teevee sets and cigarettes. and you name it. This was commercial atmosphere—the market place.

In one word—*excitement*. So much so, that for a moment you wondered which came first, the excitement or the people, and then you realized. You build the excitement first, and the customers will follow. You become encircled by a commercial atmosphere, and everybody wants in. It is the tenor of the seafood restaurants at Atlantic City in midsummer, where they line up for 30 minutes just to get seated. People who come from places like Vincennes, Indiana, where they eat fish maybe once a year, and wouldn't queue up two minutes to eat it on the house. "But this is *different*," you hear them say. "This is *fresh* fish. Gotta be. Look at the turnover."

That was the atmosphere in this radio market place. No wilted salads, no steam-saturated green beans, no brown potato salad. Everything fresh today! Today's radio today! Sorry lady, we don't sell dead air!

Is there any wonder that the public flocks to it—to try to forget Mr. Castro for a while? Mr. Khrushchev, Mr. H-Bomb, Mr. Infinity? And when the public flocks to this kind of radio, do you blame the merchants for setting up a new market place?

Excitement. The promise of something new, every moment; to take your mind off Mister K and his satellites. You can always get back to him, and you will. Right now, get caught up in the web of excitement that surrounds the winner. The web that went home around Floyd Patterson recently; that followed Ingo the year before. The same that encircled the Phillies in 1950, the Giants in '51, the Pirates in 1960, and Notre Dame *any* year.

As I came off the turnpike, I took one last listen at Double-you-and Double-you-too. They were still plugging the word that is as meaningless as "Imported," still exhorting nameless merchants to set up shop in the deserted square.

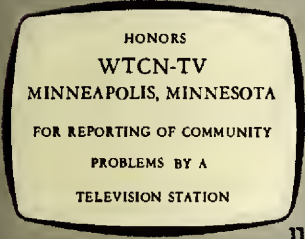
"GOPHERS" TIE IT UP!



THIS IS THE NEWS. WTCN-TV HAS BEEN NAMED CO-WINNER OF A TOP NATIONAL AWARD...



... BY THE RADIO-TELEVISION NEWS DIRECTOR ASSOCIATION WTCN-TV SHARES THE AWARD—FOR TELEVISION REPORTING



... OF A COMMUNITY PROBLEM FOR 1960—WITH A LEADING COMPETITIVE STATION...



... THIS IS THE FIRST TIME IN HISTORY THAT 2 STATIONS IN THE SAME MARKET HAVE SHARED THE TOP AWARD.



WTCN-TV is rolling in "gopherland." Powering ahead. Gaining in the national rankings. Perhaps nothing points this up so eloquently as the recent RTNDA national award—shared equally by WTCN-TV with a local station that has been quite alone on its throne for years.

The odds are changing. Much of the smart money is going on the WTCN-TV "gophers" to win. Why? New team, new strategy, new impact in the Twin Cities market.

It's time to re-assess the relative strengths. Make sure you've got a winner in the important Twin Cities market. Get your money down on WTCN-TV while the odds are still in your favor.

Your Katz man will be glad to book you.

Art Swift

STATION MANAGER

wtcn-tv AND RADIO

ABC STATIONS FOR MINNEAPOLIS • ST. PAUL
Represented Nationally by the KATZ Agency

SPONSOR SPEAKS

A year of violent criticism

It was just a year ago this week (2 November 1959) that the House Committee on Legislative Oversight re-opened its quiz show hearings with the sensational testimony of Charles Van Doren.

The syrupy, almost maudlin confessions of the young misguided Columbia professor provided the spark which touched off the most violent explosion of clamorous and hysterical public criticism our industry has ever known.

During the past 12 months every one of us in radio/tv and advertising has had to bear the slings and arrows of outrageous attacks upon the honor and integrity of our business.

It hasn't been easy. There have been times when our tempers have become taut, our nerves on razor edge.

But now, as the year ends, there are heartening signs that we are safely past the worst of our ordeal.

What have the past months taught us? To begin with, we all now recognize, more vividly than ever before, that people care deeply about our industry. Otherwise they would never have taken the time and trouble to criticize us.

But second, and even more important, we have been awakened to the fact that some of us had forgotten—that because we are constantly in the public spotlight, our responsibilities are greater, and much more is expected of us.

These are healthy lessons. They've been hard medicine to swallow. But looking back now to November, 1959, we can honestly say that the net result has been good all 'round.

'Man of the year'

Don McGannon's "Man of the Year" talk at the 19th Annual Pulse Luncheon is another indication of the growing maturity of the broadcast industry. Don pointed out to 500 advertisers, agency executives, broadcasters, and station representatives the vital role that the industry can play in proving the superiority of the free world systems of government.

And our thanks to Dr. Sydney Roslow, director of The Pulse who has made the "Man of the Year" luncheon one of the truly distinguished events of the broadcast industry. ■

10-SECOND SPOTS

The outcome: Jack Paar's fans must have popped out of the prone position from shock all over the country when he said that if Nixon is elected the banks will be closed within three days and there will be soldiers in the streets. He added, as the audience gasped, *that it'll be Armistice Day.*

The reunion: Political pundits are saying that if Senator Kennedy wins next week. Benton & Bowles will be sitting in the same board room again. They predict that Chester Bowles will be in the State Department; that William Benton will be Secretary of Health, Education and Welfare, giving him supervision over programs for the aged and retired. Senator Benton should be an expert on this. *He retired from active business at 36.*

The formula: Peter Lind Hayes, crew-cut half of NBC's *Peter Loves Mary*, shows the influence of admen, if not ad media. He has recently announced a personal recipe for making martinis. *Fill a glass with gin and face Italy for 20 seconds.*

The beginning: The Gleema Co. of Cincinnati will soon be marketing a window cleaning product that has had more advance, and free, publicity than anything since Carter's Pills lost its Little Liver. It will be called "Brand X," and Gleema claims that "it ends window washing forever." *What does it do, dissolve glass?*

The middle: From an ABC ad—"Emmy-winner Robert Stack stars in Walter Winchell narrates, the sins and outs of 'The Rusty Heller Story.' She's a dusty dame devoted to playing both ends against the middle." *O.K., ABC, we watched the whole show and didn't see her do it once.*

The end: Apparently the N. Y. *Post* got as flustered as Dinah Shore when the latter's zipper got stuck on camera and her first show almost came off in extra-living color. A quote from the evening gazette—"The zipper had started to go in back. I could hear it popping up and down my back. I was just starting out on camera when I heard the wardrobe mistress behind me say, 'Oh, rear, we're having a little trouble back here.' *We always say, take your complaints directly to the source.*

VITAL BUY/6TH CITY/KTRK-TV HOUSTON





WAVE-TV Gives You 28.8% MORE SNEEZES!

(and 28.8% more prospects for your products!)



A *minimum* of 28.8% more families watch WAVE-TV than any other television station in Kentucky, sign-on to sign-off in any average week.

In our heaviest-viewing period, the percentage is a lot higher than that! And practically *every one* of all these extra families has its share of coughs, snuffles, sneezes, sniffs and other "symptoms of cold"!

WAVE-TV gives you *much* lower cost-per-1000. We can prove it. So can NBC Spot Sales. Interested?



CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

Source: NSI, July, 1960